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THE NEW YORK DRAMATIC MIRROR

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NEW YORK, September 3, 1910

A SPECIAL INTRODUCTORY ORDER.

The Mirror will be sent to new subscribers not at present
subscribers for 3 months for 50 cents, payable in advance.

The Usher



Those who love the theatre sometimes are fired with
a desire to chastise it.

"Several weeks ago," writes J. R. Havens, of Chi-
cago, to THE MIRROR, "you devoted an entire edi-
torial page to the discussion of the why and where-
fore of the falling off of the business of the theatres
during the past few years. Considering the number
of reasons cited it is quite remarkable that you should
not have touched even the edge of the fringe of the
real cause."

And Mr. Havens, after this satirical suggestion,
goes on to give what appears to him to be "the
cause." "Didn't it ever occur to you that this real
cause is the education of the public, the fact that
they 'have got wise'?"

"From time immemorial," he adds, "it has been
the custom of the amusement purveyor from the the-
atrical manager, up or down, to bunco, 'con' and
milk the public in every way and to the greatest
extent possible. Press agents are employed to lie to
the public, while the managers, not content with ask-
ing prices far beyond the worth of their attractions,
use the ticket speculators to complete the swindle."

"A glaring instance of this bunco game is now on
view in this city (Chicago) in an alleged 'all-star
revival,'" continues Mr. Havens. "Of the ten names
announced on the billboards seven are absent from
the cast. I inclose a clipping from the Chicago
American of Saturday, which shows what kind of a
performance was given, and why. It is not necessary
to repeat examples of such misrepresentation and in-
competence, they occur too frequently through the
season to require it. For years this shell game has
been going on; is it surprising, therefore, the people
are getting wise and spending their money for other
forms of amusement? You recall Lincoln's adage
about fooling the people. The financial condition of
Wall Street, at least outside of New York, has nothing
to do with the case."

"I have been a theatregoer for twenty years," con-
cludes Mr. Havens, "but the past three years have
brought little that I cared to see, and these few things
I have usually 'passed up' because the trouble of
visiting speculators till you found the seats you want-
ed, made the game not worth the candle. If theatrical
managers will cut out all chicanery from their methods
and reduce their prices to what they were ten years
ago (when they had a public for their balcony and
gallery) they would have cause for less complaining
about business—when the country was never more
prosperous."

There are many like Mr. Havens, no doubt, who find
things in the theatre that grieve them—or make them
mad. If Mr. Havens will peruse another editorial in THE
MIRROR this week he will see, if he is reasonable, why
theatrical managers cannot return to the admission
prices of ten years ago. Mr. Havens might as well
ask where he dines to have porterhouse steak served
to him at the price charged for it ten years ago—or
any one of a thousand things that enter into the pro-
motion or enjoyment of life.

Managers should read seriously, however, Mr.
Havens' animadversions upon false pretenses and
ticket speculators.

The public—the general public—really is "wise"
to things in the theatre that should be reformed alto-
gether.

Some years ago THE MIRROR published a series of
entertaining articles under the heading "Ramblings
of an Old Mummer," by Russell Crauford, who has
largely supplemented them, and they now appear in
a volume published by Greening and Company, Lim-
ited, London.

Mr. Crauford's reminiscences are very interesting
to the general reader, while stage people will find
them fascinating from the "shop" viewpoint. In
fact, the young actor can peruse them with great
profit, as the author, in a witty and philosophical way,
gives many hints as to professional duties and con-
duct that are invaluable.

There is a note of pure humor in the dedication.
"I dedicate this book," says Mr. Crauford, "to any-
body who will read it." Scattered through his pages
are many observations which might well become axi-
omatic. To the young woman who would seek en-
gagement he says: "Put on your best clothes, but
don't put any stage paint on your face." Of one
young woman, however, who had been highly colored
by nature, he relates an anecdote. As she was walk-
ing one day a rude man stared at her and remarked:
"Painted, by God!" "Yes," she retorted, "and by
no other hand."

Some of his suggestions as to make-up might be
considered obsolete in these days when "types" are
selected by managers, yet they contain the essences of
truth. And the fruits of long experience may be found
in these:

"It is half the battle to look the character you are
depicting."

"Shakespeare cannot be played in the modern coat
and waistcoat, hands-in-the-pocket style."

"Natural acting seems so easy, and, in reality, it
is so difficult!"

"Most of the performances that I have taken part
in have been 'all-star.' No one else got much of a
look-in."

"Actors are seldom good men of business."

"Actors should cultivate some form of outdoor re-
creation. They are often too luxurious, and eat too
much. Mind and stomach react upon each other."

"A critic should give his entire attention to the
performance."

If the volume and nature of luxurious imports to
this country during the fiscal year 1910 is to be re-
garded as an indication of public tendency and the
condition of affairs that at least remotely relate to the
theatre, the season now entered upon should be pros-
perous.

Such imports, in fact, were larger this year than
ever before. Figures prepared by the Bureau of Sta-
tistics of the Department of Commerce and Labor,
covering the commerce of the full fiscal year, show the
importation of fully \$280,000,000 worth of articles
which may properly be classed as luxuries, that total
exceeding by more than \$25,000,000 the figures of the
former high record year, 1907, and being actually
more than double those of the year 1900, a decade
ago.

Diamonds, jewelry, laces and embroideries, furs,
feathers, beads and perfumery on the one hand, and
cigars and tobacco, wines and liquors and automobiles
on the other, are the principal articles forming the
\$280,000,000 worth of luxuries imported, though to
these great groups must be added a third, which in-
cludes art works, decorated china and bric-a-brac, musical
instruments, toys, and orchids, palms, etc.

It is to be hoped that playgoing will show a like
abundance of money.

PERSONAL

Frank C. Bangs, New York.

SELWYN.—Edgar Selwyn is a busy man at pres-
ent. His Country Boy opened at the Liberty Theatre
last night. Then William Collier will produce this
Winter the new play which is the joint work of Selwyn
and Collier. Finally Mr. Selwyn will have to begin re-
hearsals for his own starring season, under the man-
agement of Henry H. Harris. His vehicle will be
Percy Mackaye's *The Scarecrow*, produced last Winter
by students of Harvard University. It seems dubious
whether Mr. and Mrs. Selwyn will get the vacation
which Mrs. Selwyn (Margaret Mayo) was doting on
in mid-summer. Their time will be pretty well filled
in counting their receipts from *The Country Boy* and
Baby Mine. With two such successes on Broadway
at the same time it looks quite like a Selwyn corner
of the Broadway theatrical market.

VOKES.—May Vokes, who has not been on Broad-
way since the days of *A Knight for a Day*, in which
she played Tillie, will have an opportunity to dis-
tribute her usual bundle of laughs in A. H. Woods'
production of *The Pet of the Petticoats*. Of late years
Miss Vokes has shunned Broadway in favor of Chicago
for some unaccountable reason, although New York
always has a hearty welcome for her. From the Chi-
cago musical success, *The Flirting Princess*, Miss
Vokes comes to *The Pet of the Petticoats*.

CRANE.—William H. Crane will have the honor of
opening Charles Frohman's new Blackstone Theatre
in Chicago, Nov. 15. The play will be a new George
Ade comedy called *U. S. Minister Jackson*. For three
seasons Mr. Crane has toured with much success in
Ade's Father and *the Boys*. If the new comedy
gives Mr. Crane the least chance to use the Crane
brand of humor another three years will elapse before
he will need another vehicle. Mr. Crane could very
well make an *Old Homestead of Father and the Boys*,
but in spite of his years (Mr. Crane with his sixty-
five years may be considered a veteran) in spirit he is
still the ever developing actor who demands new parts
for his own broadening.

BRANDT.—Once more Sophie Brandt is to be heard
in comic opera. She has returned from Europe
to fulfill her contract with Oscar Hammerstein to
appear in his forthcoming production of *Hana, the
Fluteplayer*, at the Manhattan Opera House. Miss
Brandt was last seen in New York in *The Waltz
Dream*, in which her clear soprano voice inspired
honeyed words from all the critics. If the writer re-
members correctly, Miss Brandt was the widow in
the original London company of *The Prince of Pilsen*,
in which Camille Clifford, who has now married into
the English nobility, was the New York girl. The
Gay Musician and *Algeria* are two other operas in
which Miss Brandt has been heard to advantage.

The third issue of THE MIRROR in Sep-
tember will mark the beginning of a change
in the day of publication of this journal in
New York, from Tuesday to Wednesday.
Thus the first number of THE MIRROR to
be published under the new arrangement will
be dated Wednesday, September 14, on which
day it will be found on the Metropolitan
newstands at the usual hour. Special facili-
ties will be employed to expedite distribution
to other cities throughout the country. This
change will be made with a view to presenting
reviews of plays of the current week and the
latest theatrical news.

The New York Dramatic Mirror

NEW YORK, SATURDAY, SEPTEMBER 3

A Vast Increase in Cost.

THE GREAT INCREASE in the cost of everything that goes into the scheme of play production can hardly be appreciated by those who complain of added rates of admission to the better theatres in late years, even though the persons who complain may be willing to compare details of price expansion with those which relate to the necessities of life. The increase in every line of supply in the theatre is as great as the increase in other things of more frequent and immediate use.

It is no longer feasible to build a theatre "on Broadway" unless the possibilities of a general commercial building of the skyscraper class are embodied with it. Most of the newer theatres in New York, although some of them show narrow façades or entrances on Broadway, are erected on side streets, and even here the land values, owing to the contiguity to Broadway, would be prohibitive in the old circumstances that related to the cost of amusement. To build one of the newer New York theatres, with a Broadway site for the front of the building, even in the upper district where land values are already almost fabulous, and allowing for several stories of offices, involves a sum which would make the theatre rental very high. The increase in real estate values alone within a decade has almost doubled such rentals. Thus a theatre which would rent for \$30,000 or \$35,000 ten years ago will now command all the way up to \$60,000. This is so not only because of the increase in land values, but also because there is an element of business uncertainty as to a theatre, relating mainly to the period of its usefulness. This in the mind of the real estate man makes it necessary to exact a high rental. The owner of such a property does not know how soon the ever-changing vogue of locality may make it necessary to rebuild on his land and devote his property to other uses.

This is all true of the newer theatre district, of which the Broadway, Forty-second Street and Long Acre Square locality is the center. The future increase in real estate values in this district may within a comparatively short time force the abandonment of many theatres here located and a search for other sites that still would be possible with reference to residential districts and lines of transit. The history of the Academy of Music, at Fourteenth Street and Irving Place, affords an illustration of the marvelous appreciation of real estate values that bears directly upon the problem that steadily confronts metropolitan theatre managers. It is not so many years ago that the late EUGENE TOMPKINS bought the Academy property at a public sale for \$350,000, which was then thought to be a fair price therefor. The seller a month later offered a bonus of \$50,000 in an attempt to recover the property. The site of the Academy alone to-day is worth between \$1,500,000 and \$1,600,000. And theatres in other large cities no doubt—though in a lesser degree—show largely increased and increasing rentals based on real estate appreciation.

While the increased cost of the theatre itself has largely influenced prices for admission, there are other elements that enter into the matter. In fact, as has been stated already, every other source of theatre supply shows remarkable increases in cost. A play cannot be made to appeal without actors of the better class. It is impossible to-day to secure a "leading man" of average appearance and ability under \$300 a week. Ten years ago the same class of actors were obtainable at about half that sum. The ranks of the dramatic profession are crowded, it is true; but they are crowded with mediocrities or persons below mediocrity, when histrionic ability is considered, and the more desirable "types" are few. The poorer classes of actors get no more money than they did ten years ago. Their name is multitude and they glut any demand. But the desirable class are so few in number that the rate of salary they demand and can exact enters as an embarrassing factor into the problem of the manager. And this desirable class of actors are growing fewer and fewer, owing to the fact that there is no organized source of supply, and no method by which they can be furnished. And nature herself may in a measure be blamed, possibly, for if there were schools with systems and authority the number of persons who "look" parts and are able to act parts of the leading kind would still be far below the demand for them.

The increases noted are supplemented by others. The building and painting of scenery costs from thirty to fifty per cent. more than ten years

ago, owing to the added values of materials used and the increased wages paid to mechanics and minor artists and artisans. The general mounting and dressing of plays is all the time showing increased expenditure because of certain luxurious standards that must at least be met, while the aim in each play that permits it is to excel all previous efforts. In a classical production of the best type the services of an ALMA TADEMA are required at a cost for mere designing greater than that of a production in "the palmy days." In the mere costuming alone enormous sums are spent, as the stage here sets or reflects the fashions as does the stage abroad. And increases in the sums paid to stage carpenters, stage hands, musicians and all others associated with the theatre add to the greater cost of theatrical production.

In the face of these facts it is absurd for persons whose memories seem to be nebulous as to the quality of the entertainment commonly afforded to them in the theatre ten, fifteen or twenty years ago, but whose memory of a lower rate charged for seats is vivid, to cry that the managers of to-day are robbing the public through the prices which they are compelled to exact for first-class offerings in first-class theatres. The margin of possible profit to the present-day manager is no larger than it was to the manager of the days when admission prices were lower and the cost of production was far less than it is now. But the risks of the present-day manager are far greater than those of the old-time manager, and in cases of failure they quickly total a sum that would have inspired the "palmy-day" manager to seek other fields of endeavor.

The public, and the press which voices the plaint of the occasional grumbler about present theatre conditions, dwelling fondly upon the old times when all things were cheap, should make a note of these facts and temper complaints with common sense.

First-Night Audiences.

HAS THERE BEEN a change in the character of first-night audiences?

The New York *Sun* assumes that there has been; in fact, it says in an editorial that the theatrical first-nighter has undergone a variety of changes, meaning, no doubt, that the character of *premiere* audiences has of late years been variable, whereas formerly such audiences had constituent elements largely similar.

As to the sort of persons that now officiate at this function, the *Sun* reduces its example to the singular, and declares that the "first-nighter" can be no more specifically described nowadays than was the character portrayed by HENRY JAMES in his "Portrait of a Lady": "Beyond the fact that he was an American living in Italy there was nothing to be said about him."

The *Sun* continues that there was a time when first-night audiences showed some social importance—some literary and intellectual character, all of which is myth or legend to this generation; and that the particular distinction of first-night audiences thus far during the season that is now young has been that they have been made up largely of "theatrical managers, actors, or persons in some way associated with the amusement business," contradicting its simile drawn from the novelist. The *Sun* says that after a while some of the actors may go away, and the advance of the season will bring back the New Yorkers who are now hard to find, and there may be a leaven then of "other elements"; but it insists that "there will always be enough of professionals to maintain what seems to have become a distinctive characteristic."

This is hardly logical as a commercial proposition. The theatre must please the general public in order to live, while it lives to please. Members of the profession cannot support the theatre and provide the theatre at the same time. The character of first-night audiences has changed in New York because New York itself has changed. In "the palmy days," when first-night audiences in the few first-class theatres then in operation were regarded as distinguished and distinctive, the city, though a metropolis, was comparatively small and homogeneous. Its aspect now is different. It is a cosmopolis. There may be distinguished persons in its first-night audiences who rise above the recognition of mere neighborhood, though some of them do not escape the press agent. And in the fullness of the season the same elements will be found in the theatre that always have been found there when the play is potent—persons prominent in all walks as well as the generally unknown.

THE MATINEE GIRL



MARIE DORO, W. H. CRANE AND FRANK WORTHING I

IN the first night audience at Bobby Burnit sat one who at the young star's almost imperceptible hesitancy at one of his lines said: "Wally Eddinger needs Jack Ferris."

"Who is Jack Ferris, and why?"
"Jack Ferris was a child actor who reformed. He was a handsome man the last time I heard of him. But when he and Wallie Eddinger were two brats playing in The Soudan, Wallie went up in his lines and Jack snaked over behind a group of tall actors and cuffed his friend's ear. 'A rehearsal for you to-morrow morning,' he said. The stage manager overheard. 'Yes,' he said, 'a rehearsal for you to-morrow, Wallie.'"

Mr. Eddinger would like to forget The Soudan and his own yellow curls and velvet knickerbockers and rumpled shirts as Little Lord Fauntleroy. He is haunted by the ghosts of those qualities he can no longer possess—sweetness and "cuteness," and he no longer enjoys being called a "tootsy, tootsy darling" in public. By some depravity of Winchell Smith's the first line addressed to him on the stage is: "Why, you've grown up," at which white whiskers and other silver-polled people with memories sniggered.

This is no fake farewell season for Marie Doro. There is no doubt of that mignon brunette's determination to leave the stage.

"I must leave it whether I wish or not," she said in a triste moment. "It is killing me, slowly, surely, minute by minute, inch by inch. It is always a hard life, and for some it is not life but death. I shall leave it after this season, leave it gladly, with only one regret. That is that I had not the chance to do more myself. I am sorry that so much was done for me. For slow inward growth is the only law of success on or off the stage. If I could only have gone to school in stock companies, doing the hard but satisfying work, year after year, I would have been a better actress and a happier."

Miss Electricity will be Marie Doro's valedictory to the stage. Afterward, she has given her word of honor to her closest friends, she will retire to a small studio in New York or London and carve a new fortune with a chisel of music.

"The real Marie Doro never shows except when she is improvising," exclaimed one of her oldest friends.

Certainly the Marie Doro that returned by a recent steamer from the other side shows nothing of the vivacious girl of five elevated to premature stardom. England has placed its soft pedal upon her, making her demure, calm and a bit listless.

Rene Kelly, whom we last saw in a girlish flirtation scene in The Chaperon, has essayed a new, different and more important role, that of mother. As Mrs. A. Hylton Allen she issued last week cards announcing the appearance upon the stage of the Allen home in Harlem, little Jean Margaret Allen, whose debut in life occurred Aug. 21.

Last week end's visit cast me all unsuspectingly into the very lap of a dramatists' colony. Its centre is Edwin Milton Royle's big white Colonial pile a mile from Darien, Conn., which he in gratitude to his New York and London success, The Squaw Man, has named The Wickup, but which is so imposing that I protest it should be called Royle Manor. A mayor is an old house with more than twenty rooms. The Wickup has twenty-one, so is emphatically out of the wigwag class. The contention between the author and myself may be settled by the compromise title of the Place of Peace. There is a calm in the surrounding blue hills and a strength in the cedars about the great white house that make the name a fitting one.

Mr. Royle foregathered with his friend and brother playwright, Charles Klein, at the Wickup or at the

Klein Place, the gray and white of whose boathouse shows beneath the woods of Rowayton as demure stockings beneath a green silk petticoat. At one of these homes on alternate weeks the dramatists talk shop with restrained fury and leashed seat.

To both of them comes Charles Barnard, from his well named home, Cedar Gate, for a swapping of playwrighting tales. Charles Barnard, you have heard, if you do not remember, wrote The County Fair for Neil Burgess. His energies are concentrated these latter days upon the science of household economics, upon which subject he issues bulletins at regular intervals.

"Why are you so young? You know you belong in the old-fellow class, Charlie Barnard," said one of his contemporaries.

"I am young," returned the rosy veteran, "for three reasons: The first is, I've always contrived to sleep well. The man who sleeps badly grows old. Second, I've met a lot of interesting people. Third, I know that I live in a very interesting world."

Within the charmed circle of the dramatists' colony quite properly resides Mrs. Howard, widow of Bronson Howard. Mrs. Howard has adopted four small, troublesome babes of her deceased nephew. And Mrs. Howard echoes the spirit of the words of Arthur Barnard: "I never knew the world was so interesting, and that the country is the real place to live."

One cannot think of Broadhurst's amiable farce, Why Smith Left Home, without a twin thought of Dorothy Usner, that plump, brown-eyed maid, who, twirling up her apron ruffle and casting destroying eyes, informed her employer she was leaving her place because the master never kissed her.

Dorothy Usner who so stamped herself upon Smith and his home came from London last month playing a different role.

Her eyes are still brown and destroying. She is still plump. Being voracious I must admit she is a good deal plumper. She brought with her from London three children who are replicas of herself, and left behind is a replica of her husband, George Baxter. Mr. Baxter, whose health is seriously impaired, wrote, in the days of his strength, two plays for male stars, their titles Judas and Peter the Great, and his wife has brought the plays to the American market.

Friends whom we know on the other side of the footlights, and perhaps on this, display an amazing slenderness as they trip down Broadway to openings or to rehearsals. Jane Grey looks like a slim ghost of the plumply pleasing young person we recall in love scenes with William Morris in Is Matrimony a Failure? But while many have banted some have not, and more than one emotional scene loses its effectiveness because it has been propelled through swathing fat. There is a record of Southern soldiers defending a siege by setting up barricades of cotton. Every performance is a siege of the attention and emotion of the folk in front. If interposing fat defeats the siege better banish the fat.

Gertrude Elliott, looking as girlish as a real life ingenue, told me she had "dropped two stone" (twenty-four pounds) in as many days.

"I had to to play Glad in The Dawn of a Tomorrow," she said. "I lost it by the Salisbury method."

"What is the Salisbury method?"
"A New York doctor started it. It's three meals or five, as you choose a day, of chopped beef. You may eat as much as you wish of the meat, and it may be cooked or raw, but you must eat nothing else. And you may drink a great deal of hot water, but only between meals. That is all."

A manager told me the story, swearing on his managerial honor that it was true. The scene was a barber shop. His neighbor two chairs away was Russell G. Colt. The barber was, it is unnecessary to say, the barber.

"Do you know who that is?" swish went the razor. On ran the barber's tongue.

"The man over there."

"No, who is it?"

"Tell you after a while. Can't name no names now."

When Mr. Colt's figure darkened the door as he made his exit the barber broke forth into speech.

"That's Ethel Barrymore's baby's pa."

Winchell Smith read it in the court records of a divorce suit in England and repeated it at the Lamb, and some horrid Lamb bleated it on the street.

A lawyer having utterly failed to secure any admission from the co-respondent witness, the Judge sternly examined that point of the human triangle.

"The time for circumlocution is past," he thundered, eyeing the forlorn witness. "Did you ever sleep in the apartment of the defendant?"

"Your honor, the harried man brightened, "I tell you the truth. Not a wink."

Louise Muldner is of those actresses who have gone to Oberammergau and come back filled with the wondering admiration of the strength that is in simplicity.

"I suppose you must have taught your son all he knows about acting," said an admirer to Mary Shaw on the opening night of The Country Boy.

Miss Shaw smiled one of her slow, inscrutable smiles. "No, my dear, there was no need. Artie, like other bright children, is quite convinced he knows it all."

DOROTHY TENNANT.



If Dorothy Tennant and Gertrude Quinlan in Miss Patay, in which Miss Quinlan is featured, repeat the success of their performance in The College Widow, Miss Quinlan's latest play will stay the season out at the Nasimova. Since The College Widow days Miss Tennant has done some serious work as Frances Cunningham in The Stolen Story, as Minnie Hawthorne in My Wife with John Drew, and as Mrs. Elizabeth Blackmore in A Woman's Way with Grace George.

FORBES-ROBERTSON'S PLANS.

Details of His Forthcoming Tour of This Country—A Second Company with Ian Robertson.

After his long vacation spent with his wife (Gertrude Elliott) and children at Maxine Elliott's charming country residence at Bushey Heath, England, Forbes-Robertson will return by the *Laurentic*, leaving Liverpool on Sept. 17, to resume the run of The Passing of the Third Floor Back in America, and reopening for a week at the Royal Alexandra Theatre, Toronto, on Monday, Sept. 26, in consequence of the curtailment of his visit there in May on account of King Edward's death.

On Oct. 3 Forbes-Robertson and his London company will return to Maxine Elliott's Theatre, New York, where the record run of Jerome's phenomenally successful play was only interrupted by reason of an official invitation from the Governor-General of Canada for him to play there prior to his return to England. He will, however, only be able to remain here a fortnight and then adjourns to the Majestic, Brooklyn, and the New Circle Theatre, New York city, for successive weeks, subsequently visiting the Adelphi, Philadelphia; Belasco, Washington, and Auditorium, Baltimore. After further single weeks at the Shubert, Brooklyn, and West End Theatre, New York city, Forbes-Robertson will be seen for three nights each at New Haven, Hartford, Providence and Albany, arriving at Boston (New Shubert Theatre) just before Christmas for a season limited to one month, and toward the end of January he will make his appearance at the Garrick Theatre, Chicago. There, no doubt, he could remain for the rest of the season, but for contracts to appear in February at Minneapolis, followed by personal visits to the new Shubert theatres in St. Paul and Kansas City, after which he will be seen at the Garrick, St. Louis; the Masonic, Louisville; Milwaukee (Alhambra), Cincinnati (Lyric), Indianapolis (New Murat), Pittsburgh (Alvin), and Cleveland (Colonial), for single weeks. Then come three nights each at the Garrick Theatre, Detroit, Rochester and Syracuse, in which neighborhood he will terminate his second American season toward the end of May.

Forbes-Robertson will rely throughout on The Passing of the Third Floor Back, which will attain its 1,000th performance in America and England in the course of this comprehensive tour, more than 500 performances having been given in New York and London alone.

A second company, composed entirely of English actors, with Ian Robertson, who has appeared with great success in his brother's original part about 200 times in England, will be seen simultaneously in the smaller towns and one-night territory that Forbes-Robertson himself could not cover even in the course of a third year, owing to the demand for this play.

A SEASON OF MAETERLINCK.

A season of Maeterlinck is projected in Paris, and the performances will probably take place at the Theatre Sarah Bernhardt. Pelléas et Mélisande, Intérieur, l'Intruse, Monna Vanna, Joyeuse, the translation of Macbeth and the first representation in Paris of l'Oiseau Bleu (The Bluebird) are named for production.

Marguerite Clark.

Walter Jones.

Ivy Troutman.

Ruth Findlay.

SCENES FROM CURRENT PLAYS

BABY MINE, Act II.—The Daughter of the Landron (Ruth Findlay) Demands the Baby which Jimmy Jinks (Walter Jones) Purloined for Zoie (Marguerite Clark) at the Instigation of His Wife (Ivy Troutman)

At the Theatres

To be reviewed next week:

THE UPSTART.....Maxine Elliott's.
THE COUNTRY BOY.....Liberty
MADAME SHERRY.....New Amsterdam
OUR MISS GIBBS.....Knickerbocker
MISS PATSY.....Nazimova

Republic—Bobby Burnit

Comedy in four acts, by Winchell Smith, from the novel of George Randolph Chester. Produced on Aug. 22 by Henry B. Harris.

Robert Burnit.....Wallace Eddinger
Henry B. Bates.....John Webster
Daniel Johnson.....George A. Wright
Edmund Appiered.....Fred Strong
Silas Trimmer.....John D. O'Hara
Clarence Smythe.....Thomas Findlay
Sam Stone.....John S. Robertson
Harry Chalmers.....Leslie Bassett
Fred Aistyne.....Harvey T. Clark
Tommy Winthrop.....Sidney Bent
Lewis Harvey.....Lawrence Eddinger
Homer Weidon.....Frank Hughes
Phillips.....Henry Carlin
First Office Boy.....Frank Daniels, Jr.
Second Office Boy.....George Speivin
Clark.....Ethel Clayton
Agnes Elliston.....Ruth Rose
Nellie Platt.....Frances Savage
A Young Woman.....

Once upon a time there lived and died a man named John Burnit, who had been such a good business man and such a poor parent that his only son inherited a big system of stores and a quarter of a million dollars in cash, without any idea of how to care for his inheritance. Robert Burnit had two very good friends, "Biff" Bates, who was a physical trainer, and Mr. Johnson, who had been an adviser of John Burnit's. Bobby also had a sweetheart, Agnes Elliston, who had been appointed trustee of his estate. According to his father's will Bobby might do what he chose with the store and the quarter million; the remainder of the estate he could not touch unless he succeeded in business or else agreed to leave his business absolutely in the hands of the trustee.

Bobby proceeded to amalgamate the Burnit stores with the Trimmer stores and to invest his cash in Bright Light Electric stock. Silas Trimmer easily gained control of the first corporation, and Sam Stone so manipulated the electric stock as to boom a rival company at the expense of the Bright Light.

Bobby struggled along at his losing game for a year, assisted by his two friends. The villains thought him doomed, but they should have known better. Every Winchell Smith hero is surrounded by a ring of horse-shoes. Bobby obtained control of the Trimmer-Burnit stock, borrowed money enough on it to buy out the rival electric company, exposed Sam Stone's dark and devious ways in a newspaper, and proposed to Agnes Elliston for the last time.

Improbabilities lie thick upon the play. A man who was wise enough to leave fifty or sixty letters of advice to his son, would have been provident enough to teach that son the rudiments of business, and would not imaginably have appointed a girl as trustee of the estate. The object of such a complication is to confine the pattern to a small compass and to arouse amazement by its intricacy. The trouble with such an arrangement is that the admiration of this cleverness destroys the illusion of reality. The chief absurdity, of course, lies in the fact that Bobby was almost as much surprised by his success as Sam Stone was; he never knew when he was defeated, and he likewise never knew when he was triumphant.

The love affairs were more or less under foot. There seemed to be no cause, other than male timorousness, for a course that ran any less smoothly than a waxed floor. Both the men and both the girls were willing—nay, anxious—so, why they waited till the final curtain for reading the banns, was not manifest.

The cast is competent enough to deserve the enthusiastic reception of the first night audience. No great task is imposed upon any one of the actors, as there is no shading to the personages portrayed. That is rather a relief, because the critic doesn't have to bother with nuances and other artistic phenomena. After a character is once presented he doesn't alter appreciably—a rather lifelike stolidity, on the whole. Wallace Eddinger kept his role well within the picture; his newly assumed sobriety and curious ideas of commercial values were sincere. John Webster improved as the play advanced. He had at best but a conventional, slang-slinging role, but he kept consistently on his narrow track. George Wright stamped his work with intelligence. Fred Strong, John D. O'Hara and Thomas Findlay satisfied all traditional demands as villains of various recognizable types. Mr. Findlay played with commendable strength and repression, although without finesse. The office force moved with sufficient celerity to indicate willing material. Ethel Clayton made the most of a rather weak part; she did some expressive acting while she was not speaking. Ruth Rose did all she had been told to do, although she did not dispel the uneasy feeling among the spectators that she ought not to have volunteered her services as housemaid in bachelor quarters. It was a rash declaration of her suit.

The audience at the first night was probably more enthusiastic than succeeding audiences will be. Still,

there is much about the play to please a more disinterested set of spectators. The first act closed smoothly with plenty of comedy after the exposition is finished. The second act consists of a series of bumps that jolt the breath out of the audience as well as out of the hero. The third act rises to as clever a climax of dramatic comedy as one would wish to see. The pseudo-death of "Biff" Bates gives Bobby his grasp of the situation and at the same time is hilariously funny. The fourth act, after such a climax, must interest largely on its own merits. It has no more vitality than it needs. As a whole, Bobby Burnit is a fair sample of modern American comedy—a superficial but an amusing entertainment.

Daly's—Baby Mine.

A farce in three acts, by Margaret Mayo. Produced on Aug. 23, by William A. Brady. (Ltd.).

Alfred Hardy.....Ernest Gladstone
Jimmy Jinks.....Walter Jones
Michael O'Flarety.....John S. Robertson
Finnigan.....E. D. O'Connell
Donaghy.....Harry H. Hart
Zoie.....Marguerite Clark
Aggie.....Ivy Troutman
Rosa Gatti.....Ruth Findlay
Maggie O'Flarety.....

Baby Mine was inspired by a vagrant item of Chicago news in the New York Times. This should give the pause to journalists, for it involves grave responsibility to shoot an arrow into the air unless you know where it is going to fall to earth. This particular arrow fell in a fertile field; it burst into as luxuriant foliage as if it were another Tannhauser's rod. In fact, the completed play would never suggest modern journalism in material or in expression.

Zoie Hardy was constitutionally unable to tell the truth. While her deviations were never very reprehensible, except on principle, they were sufficient to arouse her husband's distrust. Finally matters came to a crisis when Alfred learned that his wife had lunched with a strange man in a restaurant. Instead of explaining that the man was their friend Jimm, Jinks, Zoie fatuously kept on in her course of futile prevarication. After bewailing his wife's propensity for artistic fiction, and after bitterly commenting upon the absence of children in their home, Alfred packed off to Detroit. To recall him, Zoie tried to adopt a child which she could palm off on her husband as their own offspring. Upon hearing of his heir, back came Alfred. Things went wrong for Zoie, Jimmy and Jimmy's wife from the moment of Alfred's premature arrival. The real mother wanted her baby back, so it became necessary to find a substitute in short order. Twice it was attempted by the reluctant Jimmy, and twice Alfred happened into the room,

(Continued on page 8.)

JOHN CORT, UTILITARIAN.

THE HEAD OF THE NATIONAL ASSOCIATION OF THEATRICAL PRODUCING MANAGERS.

The Reticent Mr. Cort in a Non-Committal Environment
 —The Western Money Market—A New California Circuit—Mr. Cort's Productions—Association Business
 —The Authors' Producing Company—The Invisible John Cort Stimulates Curiosity.



John Cort is not a spectacular person. He does not inspire any rhetorical flights. His office is plain and his way of living in that office is equally plain. Whatever secrets he may possess he hides behind a bland smile as impervious as an asbestos curtain.

Most men spread their personalities over the walls of the rooms they occupy, like another coat of calcimine. Perhaps Mr. Cort's residence in New York is too short for much calcimining of this variety. At any rate, all you see on the buff walls are black and white prints in black frames, of some of Mr. Cort's theatres and stars. In the outer office a gilded fence separates the public from the genius who presides over the typewriter, answers inquiries, conducts polite conversation on the side, and chews gum simultaneously.

Although the step to Mr. Cort's private office takes some minutes it discloses nothing startling. A desk, a hat tree, a few chairs, more black and white pictures—not an article of furniture that stimulates curiosity or literary enthusiasm. Imagine the vacant state of mind of the baffled pursuer of such elusive game. How would you pick up a ponderous object that has no handle?

Mr. Cort has recently come to New York from the West. "The prospects out there are excellent. I always read the money market, for that influences theatrical enterprises of all kinds. Then, for myself, I saw how cheerful conditions are in Salt Lake, Denver, Davenport, Rock Island, and plenty of other towns. In Texas, it is rumored, the cotton crop is unusually satisfactory. That means plentiful money in the Autumn, and in the West when people earn money they like to spend it. They are particularly willing to spend it on the theatres when they have a chance to see anything good. I don't believe that the trade in automobiles is going to affect the theatres much out there. The sale of cars and of real estate is not increasing rapidly nowadays because the banks are very wary about making loans for such purposes."

Mr. Cort speaks with the authority of the pilgrim who has personally touched the shrine. When he pauses, it leaves the listener thinking that the final word has been said, and that no more moisture is to be extracted from the topic.

"While on the Pacific Coast I extended the Northwest Theatrical Association by signing numerous five-year contracts with Californian theatres. This association controls 185 theatres west of the Missouri, and these new contracts add Chico, Marysville, Sacramento, Fresno, San Jose, Hanford, San Diego—in fact, all the big towns except Los Angeles, where the association already owned two theatres. All bookings for California will go through the offices in New York and Seattle."

As he talks the manager sits calmly, almost inertly, at his desk, without so much as crossing one gray trouser leg over the other. The bow of his gray tie retains its geometrical rigidity, and the starch scarcely crinkles in his immaculate shirt front. This newcomer in New York is a model of the methodical, who has not yet surrounded himself with the superfluous trappings of theatrical royalty.

His own particular ventures are plays for Max Fisman and for Mrs. Leslie Carter, and *Jinga Boo*. "That is a curious title, isn't it?" said he. "It makes a reader ask, 'What the deuce is that play?' Well, *Jinga Boo* is a musical version of Leo Deltrich-

stein's *Before and After*, the play about the *Jinga Boo* powders. A catchy title like that is of great value in starting a play, although it won't affect its later life very much."

The actual production of plays, however, is not Mr. Cort's choice. "Although I had just as soon produce any kind of a play that makes money, I am more interested in the commercial part of the enterprise, the theatre end of the business. For that reason I shall spend most of the Winter in New York, overseeing the National Theatre Association. The bookings so far are better than ever, more than satisfactory."

This association Mr. Cort naturally considers a really progressive step in theatrical history. "Now that the field is open," he remarked, "new producers will enter it, who would find no place with a syndicate in control. This stronger competition will benefit authors, actors, printers, railroads—everybody. It is unlikely that the supply will outstrip the demands, particularly in the West where towns double in a night. After all, it is a matter of the survival of the fittest. If a play is good it will live, and if it is poor it will die. Moreover, the association will make matters easier, for, first of all, a play must have a route. The route can be most conveniently determined for a large number of plays by some such organization. The application of business methods to running plays will make them prosper, if anything can do that."

There Mr. Cort states his final belief in the efficacy of commercialism to solve all sorts of problems. No haphazard trust in anything but chilly figures arouses any enthusiasm in him. If there is to be any appeal to fickle fortune the appeal is made only after a nice calculation of the law of averages. Insurance rates are not more carefully plotted than are Mr. Cort's undertakings.

"I'm not reading plays at all now, mostly because I have no time for it. As a rule I think that managers are quite as willing to take chances on an untitled author as on a playwright of wide reputation. An obscure man is assumed to have new ideas and a new point of view until he proves that he has none. Usually a manager is only too glad to give a new claimant a hearing, just on the chance that he may have lighted on a novel way of expressing an old truth—for that is what most plays amount to."

Mr. Cort does not deck his speech freely with glittering aphorisms. Even when he weaves one into the design he does it with such little effort that a listener might carelessly overlook it. Some men flap their wings on small occasions; not so Mr. Cort. If he has any wings to flap they are kept sedulously from casual observation.

"The Authors' Producing Company is about to bring out *The Gamblers*, by Charles Klein. It goes into rehearsal next week. *The Gamblers* is Mr. Klein's abliest effort, I am inclined to believe. The same company has a new play from Henry Arthur Jones, who will come to this country to superintend certain details when it is staged. Mr. Klein has the option on six or seven new plays for the company, mostly from American playwrights. Although we get many successful plays from across the Atlantic, the native drama is ordinarily a better investment. I might mention various English plays which have been tried in New York and hardly one has met a success to be compared with its English success. The spirits of the two nations are different; our choicest humor escapes them, just as their local conditions elude us. For that reason largely American managers do wisely in sticking to American productions."

Commercial expediency, not loyalty, is Mr. Cort's criterion. He may be loyal—most Westerners are—but he doesn't parade his personal sentiments. His training has led him to believe that people are more interested in his business than they are in him. Perhaps an exception to this rule would sound like a hollow pretense in his ears. Certainly in the face of his conviction any personal question would be irrelevant. For instance, if he indulges in frivolous pastimes no one would suspect it in the office, and no one would suggest it. That is the very reason why the possibility is interesting. Mr. Cort's external self is very like any other business man; it is the unrevealed Mr. Cort that stimulates curiosity.

AN ENTHUSIASTIC AUTOMOBILIST.

Mrs. Leslie Carter in her Thomas seventy, with chauffeur and footman in livery, creates more than passing notice as she motors through Central Park, or drives to and fro between her country house out on Pelham Road and her city apartments.

When Mrs. Carter purchased her car she insisted on having it made to suit her own fancies. As a result it is shaped like a huge Victoria; it is lined with white leather and its body is painted a bright canary yellow, trimmed with blatant green. It is a car that makes even blasé Broadway "sit up and take notice," especially as her Titian locks add the final touch in the color scheme.

Mrs. Carter is, indeed, an automobile enthusiast, and it gives her great joy to know that her unique machine makes more than a little stir in the world. Her prize French bulldog is invariably her companion, and when she scorchs on Pelham Road Dimple barks with glee at the maddening pace set by her mistress.

WILLIAM FAVERSHAM'S NEW VEHICLE.

William Faversham's new play for next season will be from the pen of Edward Knoblauch, author of *The Shulamite*, which Lena Ashwell produced, and *The Cottage in the Air*, which was given at the New Theatre last season. Mr. Faversham will open his season early in October in Detroit, presenting *The World and His Wife*. A tour through the Northwest and California will precede his return to New York, where the new play will have its production.

DOUGLAS FAIRBANKS.



Douglas Fairbanks, fresh from his trip abroad, can be found most any hour in the office of his manager, William A. Brady, who will star him this season in a new play called *The Cub*, by Thompson Buchanan. The play, in which Mr. Fairbanks' role will be that of a cub reporter, will open in Providence, Sept. 15, coming soon after to New York. "I expect a year's run in New York," said the young star, in his peculiarly drawing way. "Is that a hunch?" asked the reporter. "Yes, I suppose it is a hunch," laughed Mr. Fairbanks, "but I have been trying to flatter myself that it is judgment. I predicted a year each in *The Man of the Hour* and *The Gentleman from Mississippi* and I was correct."

PROJECTED MONUMENTS IN PARIS.

The Society of Dramatic Authors of France have appointed a Sardon monument committee, under the presidency of M. Hervieu, of the Académie Française, and with his associates he has arranged for a "Sardon day" on Oct. 30 for the promotion of the project. A matinee will be given at the Vaudeville, in which an all-star company will play *La Famille Benoiton* in costumes of its epoch. In the evening a gala performance will be given at the Opéra, a feature of the bill being two one-act plays by Sardon never before performed.

A committee of Paris actors and managers has been formed to collect a fund for the erection of a monument to the late brothers Coquelin. The monument is to be erected at Boulogne-sur-Mer, where the Coquelins started life as pastry cooks.

The design for the statue has been executed by Auguste Mailland, and will represent the two Coquelins standing side by side. A large part of the necessary fund has already been collected, and it is hoped that the sum will be completed by the profits of two benefit performances which are to be given in the Autumn, one at Boulogne-sur-Mer and the other at the Opéra-Comique, Paris. The monument will be unveiled next Spring.

A LITTLE PARTY AT THE FORREST HOME.

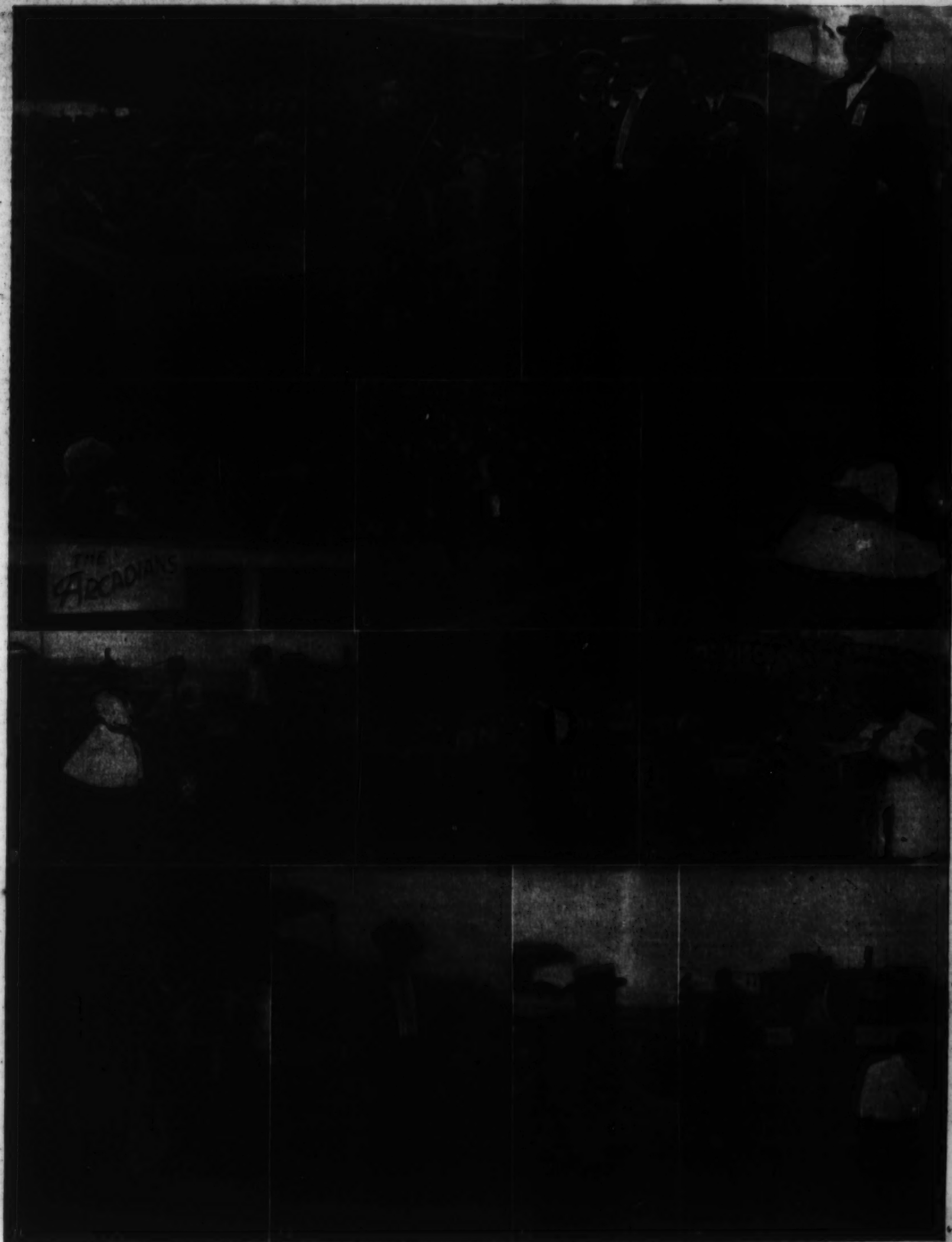
Mrs. Ethel Greybrooke Greaves, of the Edwin Forrest Home, has been painfully ill for many weeks, confined to her room with a special nurse in charge and the Home doctor in daily attendance. She has just had a delightful surprise in a week end visit from Mrs. Gregory (Miss Glassford of the Sunnybrook Farm company), who journeyed from Rahway, N. J., to see the invalid. On Sunday a little 5 o'clock tea was given in her room, where she lay propped up with pillows. Miss Glassford, Miss Lewis and Charles J. Fyfe, also an invalid, made up a cheerful party. A pot of Sir Lipton's best was brewed and served in dainty Austrian ware, the thoughtful gift of Mrs. A. L. Erlanger. Mr. Fyfe is still under the doctor's care, and is likely to be for some time, before his stubborn ailment yields to treatment.

A DRAMATIZED CAR STRIKE.

Columbus, O., is to have the pleasure of seeing itself as others see it. The city is to be dramatized by a former resident, George H. Atkinson. Hearing of the street car strike Mr. Atkinson hurried from New York to the scene of action to gather local color for a drama which he is writing. Although he collected color enough for several plays, he will write only one at a time. The first one will be hurried to completion in order to satisfy a clamorous producer.

A STRIKE LEADER TO LECTURE.

Pataud, leader of the electricians' strike that submerged Paris in darkness, has accepted an offer to lecture each night before the presentation of Bourget's anti-strike drama, *The Barricade*. Whatever his oratorical success, he is on a fair way to financial competency.



FIELD-DAY FUNMAKERS.

1, Klaw and Erlanger; 2, Violinski; 3, G. B. Howard, Francis Hope, Walter Kingsley; 4, Joe Humphreys; 5, B. Ottinger, Mrs. W. R. Sil, Sol Manheimer; 6, George Bohan; 7, Maclyn Arbuckle; 8, Sam Harris; Bichel and Watson; John King, Raymond Hitchcock, J. J. Corbett, George Evans; 9, Belle Reeves, Fannie Brice; 10, Corbett, Evans and King; 11, Lucille La Verne; 12, Eddie Dunn; 13, Hitchcock; 14, Humphreys and Cohan (Standing), George Cohan, Walter Moon, Jack Welch and George Evans.

ADELINE S. WHEATCROFT.

After closing with the Arsene Lupin company on April 20, Mrs. Adeline S. Wheatcroft immediately began a stock engagement with the Harry Davis company at the Grand Opera House, Pittsburgh. Mrs. Wheatcroft's specialty is grandes dames and character parts, and in her present engagement she has had an opportunity to play the mother-in-law in Prince Karl, Mrs. Lawrence in Aristocracy, Mrs. Chandler in The Middleman, the cook in Why Smith Left Home, Mrs. Candour in The School for Scandal, the Marquise in The Iron Master, Della in All on Account of Eliza and Lady Clarahut in The Rogue's Comedy. Such a list of parts would indicate a strenuous Summer for Mrs. Wheatcroft.

AT THE THEATRES.

(Continued from page 5.)

believing himself the father of all the babies in sight. When the infuriated parents finally wrested their children from the Hardy family, affairs were in more of a muddle than ever.

The plot has one fundamental fault: it does not return to a normal level before the final curtain. There is no evidence of reconciliation on Alfred's part, nor of a restoration of domestic tranquillity. Alfred Hardy ought to return to Detroit, if previous history counts for anything. A genuine solution to the problem would have been a simple matter; indeed, the action veers for an instant towards it. When the third baby appeared on the scene, Alfred might well have collapsed under the strain of parenthood raised to the third power. If he had then shown any indication of sanity the loss of the triplets would have been a welcome turn. For her own reasons, Miss Mayo preferred to pass this solution, and to leave her Chicago friends stranded on a billow twenty miles from anywhere.

The comedy is of the variety known as fast and furious. At times it skates over perilously thin ice, especially in the first act; the theme naturally admits wit of that sort, although it does not necessarily excuse it. In the second and third acts the situations are of more comic importance. Jimmy Jinks, the reluctant stork, falls from one scrape into another with marvelous ingenuity, and the deceived Alfred is the cause of hardly less mirth.

The cast is remarkably good; there is not a failure throughout. The chief honors rest with Marguerite Clark. In her hands Zoie becomes a very human, if a very flighty, little person. Some of her lines are impossible; for example, her helpless appeal to Jimmy when Alfred asks the baby's name. That isn't consistent with the postulates of even farcical action, and Miss Clark couldn't make it appear so. At most points, as at the end of act one, she improves her opportunities. Walter Jones and Ernest Glendinning mark their work with a genuine appreciation of their roles, even to the point of injecting real characterization into the parts. Ivy Troutman rolls up her work and clips the edges with care. Sara Blala, although convincing, plays more heavily than the others; she needs to lighten her tones and gestures to maintain the dramatic harmony. John E. Mackin in a similar role is an example of this; his paternal ire is comic, not tragic.

Although the complication of Baby Mine is artificial, and although there is no true explication, audiences will doubtless continue to be pleased. Certainly the first night audience laughed itself hoarse over the farce, and had to resort to prunes and prisms to restore its mouth to normal shape. Funny as it is, Baby Mine offers nothing that can be added permanently to one's stock of ideas.

At Other Playhouses.

New York.—Last night was moving night again for The Arcadians. The whole production intact trans-

ferred itself farther uptown, and is now doing the same excellent business at the New York Theatre. It was known earlier in the season that Our Miss Gibbs would evict the people of Arcady from the Knickerbocker on Aug. 20 and arrangements had been made to remove to Boston, but present indications are that the "Hub" will not have an opportunity to put its classic stamp of approval on The Arcadians till near the holidays. Frank Monlan, Percival Knight, Julia Sanderson, Connie Edlin, Alan Mudie, Ethel Cadman and Mary Mackid continue in the cast.

ACADEMY OF MUSIC.—The Corne Payton stock company closed their tremendously successful Summer season at the Academy Saturday night, and have returned to Brooklyn. Their last production was The Sporting Duchess done in the usual finished Payton style. In the cast were: Claude Payton, Corinne Maivera, Harry McKee, Eugene Franier, Charles H. Greer, Richard L. Madison, Frank Armstrong, William A. Mortimer, Geo. Storrs Fisher, Lee Sterrett, Everett Murray, Richard Vanderbilt, Chester Arthur, Robert Brown, Joseph R. Bradley, James Powers, Samuel Mom, Frank Brown, Marie Pavey, Grace Fox, Mrs. Charlotte Wade Daniel, Ethel Milton, Edna Payne, Minna Phillips. The company opened in His House in Order yesterday afternoon at the Lee Avenue Theatre, Brooklyn. Louis Leon Hall has been specially engaged as his Clifford Stork. Frank L. Callahan and his orchestra, one of the big features of the Summer season at the Academy, will return to the Lee Avenue. The new Academy of Music Stock company, under the management of William Fox, immediately succeeded the Payton company and is offering the old war drama, The Girl I Left Behind Me. In the cast are Byron Douglas, Priasilla Knowles, George V. Riddell, Edward Lynch, John Dwyer, Anna Hollinger and Corinne Cantwell. J. Gordon Edwards is stage director and Alfred Smith is stage manager. The ten, twenty, thirty price of admission will be continued.

CITY THEATRE.—The Girl from Rector's played a successful engagement here last week. In the cast were Gertrude Millington, Kenneth Davenport, Edward Borgs, Charles F. Morrison, William Selery, Edita Proctor Otis, Nena Blake, Nella Webb, E. H. Burton, J. W. Ashley, Charles E. Eldridge, Martha Mayo, Isabel O'Madigan, Vera D'Estelle, Birdie D'Estelle, Gertrude Tullette, J. B. Bayer, Henry Carlin. Edita Proctor Otis and Kenneth Davenport were the stars of the production. This week, Girls, Frederic Thompson's big musical production moved down from the New Amsterdam Roof and is entertaining Summer musical comedy lovers. Maude Raymond, Joseph Cawthorn, David Abrahams and the rest of the large company remain with the company, and go to the Montauk Theatre, Brooklyn, next week.

LYRIC.—Henry W. Savage's Mme. X, which interrupted its run at the New Amsterdam for the Summer, will resume its career at the Lyric succeeding The Cheater on Labor Day, Sept. 5. Dorothy Donnelly and William Elliott, whose work was commended so highly last season, return to their old roles. This will be known as the number one company, since Mr. Savage intends to send out a second with Laura Burt in the role played by Dorothy Donnelly.

GRAND OPERA HOUSE.—Raymond Hitchcock in his last year's play, The Man Who Owns Broadway, will open the Grand Opera House, which has come under the management of Cohan and Harris, Saturday evening, Sept. 3. In Mr. Hitchcock's company are Flora Zabelle, John Hendricks, Francis Lieb, Mildred Elaine, Lila Rhodes, Mark Sullivan, Gertrude Webster, Leonard Stearns, Armand King, Curte Karp and Ralph Harlowe.

COMEDY.—Clara Lipman and her company in The Marriage of a Star will move from the Hackett to the Comedy on Labor Day for two weeks, in order to make way for William A. Brady's production of Jules Eckert Goodman's play, Mother.

BELASCO.—The Lily resumes its run at the Belasco, formerly the Stuyvesant, Saturday night, Sept. 3. In the cast are Nance O'Neil, Charles Cartwright, Elliott Dexter, Bruce McRae, Alfred Hickman, Marshall Stuart, Douglas Patterson, Robert Robson, Julia Dean, Antoinette Walker, and Ethel Grey Terry. The engagement is for four weeks.

THE BLUE BIRD.

In dividing The Blue Bird into three parts and nine scenes the New Theatre has discarded the plan followed abroad where five acts and ten scenes were employed to tell the story. The first part will begin with the woodcutter's cottage, the second with a graveyard which, incidentally, is not at all gruesome, and the third with the Kingdom of Night. The remaining scenes are the palace of Fairy Beryllume, the Land of Memory, the Kingdom of the Past, the Land of the Future and the cottage, which is shown a second time.

More properties will be employed in The Blue Bird when the Maeterlinck drama opens the New Theatre than in any production made in New York in years. For over two months Joseph Duddy, the theatre's chief property man, has been collecting stuffed cats and dogs, fairy crooks, angels' wings, pots, pans, spinning wheels and the like called for in the three parts and nine scenes. The staging of the play will be elaborate, and as the story is in the nature of a fairy tale it has often been difficult to obtain the accessories. Because of this difficulty the New Theatre opened a workshop recently to make many of the articles.

Among the properties to be used in the first part are a set of crockery which will turn from white to gold, a lamp which will appear and disappear, a milk jug so constructed that it will fall to bits and repair itself, an ordinary sugar bowl which shoots forth a six-foot man, and a bread pan which will disclose five

youngsters when the cover is raised. In the same set will be seen a grandfather's clock from which the twelve hours, in the persons of young women, will emerge, two cats, a green hat and a diamond, the turning of which causes the animals and the inanimate objects to speak. Other acts call for barley candy, leaves of bread, beehives, apples as big as melons, grapes the size of pears and a hundred odd live birds.

Frederic Stanhope, assistant producer at the New Theatre, has returned from London, where he spent his vacation and where he obtained the costume plates for Maeterlinck's The Blue Bird, which reopens the New Theatre Monday evening, Sept. 26. While abroad Mr. Stanhope made a close study of the English production.

The fifty child actors of The Blue Bird will have provided for their comfort at the New Theatre a large nursery on the sixty-third Street side of the building. Here the inhabitants of the land of memory, the hours of the day, the mist, the glow worms, and the other juvenile characters may relax into their human shapes and play to their hearts' content. A matron, assisted by what mothers choose to come, will supervise the children while they are off the stage, and will make them ready for the street as soon as they are through their roles.

THE ITALIAN OPERATIC TRUST.

The Italian mind runs in peculiar grooves. One of these grooves is likely to cause trouble for Puccini and Mascagni, two eminent countrymen who were planning to accord the premieres of their new operas to American audiences. Unfortunately, Italian operas can claim no legal protection in Italy unless first presented there. Thus Italy attempts to safeguard her operatic supremacy.

Inquisitive minds may wonder why the two best known composers of the Italian peninsula should be willing to produce their works under alien skies. Henry W. Savage and George C. Tyler, the American managers for The Girl of the Golden West and Yoel, respectively, explain this by the Italian clique. The intense rivalry of publishers and producers in that country has resulted in the establishment of cliques, which not only attempt to foist poor plays upon the public, but also try to ruin a rival production. An example is Madame Butterfly, which was badly mistreated in Italy until England and America had stamped it with popularity. Rather than run such chances on their new operas, Puccini and Mascagni have accepted from American managers sums of money far in excess of anything obtainable in Italy, and have given to Henry W. Savage and the Lieblers the unique privilege of first performances.

Mr. Savage even goes so far as to state that American audiences, being better educated, are better judges of opera. Flattering as this is, it is not a universal conviction, and would have had little weight with either Puccini or Mascagni. Had it been simply a matter of a critical rather than a moneyed public, neither composer would have braved Italian law.

Even now it may be necessary to adopt some such expedient as the English do under similar conditions. To get around this provision in England a hasty performance is rushed off by careless actors and at prices which are as effective as locked doors in barring the public. Whether they will submit to Italian law or circumvent it Mr. Savage and Mr. Tyler have not yet stated.

A NEW STAR.

Cathrine Countiss is to be starred the coming season by Stair and Havlin, who have secured for her Margaret Anglin's success, The Awakening of Helena Ritchie. Miss Anglin owns this popular book-play, and the negotiations for it, carried on through Alice Kauser, play broker, covered a period of nearly four months. There were complications because Miss Anglin herself continues in the play until near the close of the year, but these were overcome by arranging a tour for Miss Countiss that will not conflict with her own. Miss Countiss' production and costumes will be exact replicas of the original. The play will be staged by Frederick Kaufman, director for Sothorn and Marlowe, who was identified with the earlier presentation. Miss Countiss' season will begin at the Majestic Theatre, Brooklyn, Sept. 12.

HELAINE HADLEY TO STAR.

Helaine Hadley opened at Richmond last night (Monday, Aug. 29) as the star in The Adventures of Polly, which was written for Edna May Spooner, who decided not to make use of the play this season because of her stock engagement. Miss Hadley is one of the cleverest and most versatile of the younger American actresses, and no doubt will show her right to prominence in this play.

PASSION PLAYER ARRESTED.

Albrecht Birling, the John the Baptist of the Passion Play at Oberammergau, was arrested in Munich, Aug. 25, as a suspicious character. His long hair made the police believe that he was a woman masquerading as a man. The police have been searching for a woman murderer, which made them over-suspicious. Birling proved his identity at the station and was released.

BOSTAND DISAPPOINTED.

Pierre Loti, instead of Edmond Rostand, was promoted on July 14 to the position of Commander of the Legion of Honor by the French Minister of Public Instruction. As Rostand had been led to expect the honor, he is said to be greatly disappointed. He will doubtless be appointed to fill the next vacancy.

GOSSIP ABOUT ACTORS MANAGERS & EVENTS

Harry Lambert, last season business manager for Wagenhals and Kemper's Paid in Full company, and Eda Bothner, daughter of Gus Bothner, booking manager for Charles Frohman, were married in New London, Conn., Aug. 1. Mr. Lambert will be with one of Wagenhals and Kemper's Seven Days companies this season.

Ralph Edmunds, who represented Liebler and Company in the negotiations with Pietro Mascagni for the first performance in America of his new opera, *Isabel*, with Bessie Abbott in the leading role, sailed for Europe last week on the *Kronprinzessin Océlie*. Mr. Edmunds is returning to Italy to complete the details of the organization of the company that will support Miss Abbott. Mascagni is now putting the finishing touches to *Isabel* at Castellarguato, the Summer residence of Luigi Illica, the librettist, and he is also rehearsing with Miss Abbott. Mr. Edmunds will personally accompany Signore Mascagni and his own immediate party to New York, returning about the middle of October.

A dress rehearsal of *The Prince of Pilsen* was given at the Lyric Theatre Aug. 23 before a houseful of guests. Henry W. Savage has made a new production of this Pixley-Luders musical comedy, and will send it at once on a transcontinental tour that will embrace 15,000 miles' travel. Jess Dandy, Frances Cameron, Ivor Anderson, Ed T. Mora, Robert O'Connor, Walter L. Catlett, Marcia Peck, Vera Blair Stanley, Lillian Lawson and Dorothy Delmore are in the company of one hundred.

Ellen Mortimer, who played at Chautauqua with Francis Wilson and his company, was lavishly entertained and met many delightful persons, among them the Reverend Anna Shaw.

Mrs. Nat Goodwin (Edna Goodrich) arrived Thursday on the *Testonic*. She was accompanied by her mother, Mrs. Nellie Goodrich. Their twelve trunks were held up by customs officials for inspection. She declared \$300 as the amount of goods purchased abroad, but duty on \$500 worth was demanded and paid. Mrs. Goodrich will join her husband at Ocean Park, Cal., near Los Angeles. They will return in September, when Mr. Goodwin begins rehearsals of his new George Broadhurst play. In October Miss Goodrich will go to England to appear with F. R. Benson in Shakespearean repertoire for six weeks. On her return she may appear in a new play with her husband. Late in January she will return to England to resume her engagement with Mr. Benson.

T. N. Heffron will have one of the principal roles and will be stage director of Cohan and Harris' production of *The Member from Ozark*. Last season Mr. Heffron was with Mrs. Fiske's Manhattan company.

Jerome Renner has signed with Bernard Daly to play the juvenile role in Chauncey Olcott's old success, *Old Limerick Town*, opening Sept. 19.

Whose Widow is the name of the musical play in which Daniel V. Arthur will present Grace Van Studdiford this season. The book and lyrics are by Harry B. Smith and Robert Smith. The music is by R. Planquette, composer of *The Chimes of Normandy*. The piece will come to the Casino later in the Fall.

A troupe of Russian dancers headed by Victoria Galamberti, who was at the Manhattan Opera House last season, will appear at the American Music Hall next month.

Previous to her return to the east of the New Theatre company Rose Coghlan will play a week in vaudeville at the Orpheum Theatre, Brooklyn, in a dramatic sketch called *Between Matinee and Night*. The engagement is for the week of Sept. 5.

Laura Burt's mother arrived on the *Meurstonia* Aug. 26, after a three months' visit to Wales. She will accompany her daughter on tour with Henry W. Savage's *Madame X* through all the large cities to San Francisco, where the play is booked for a run.

Gertrude Perry, for two seasons the Princess Yette in *Graustark*, will be Paul Casanove's leading lady.

Claire Grenville has been engaged for the role of Belle with the Seven Days Eastern company, which opened last night, Aug. 26, in Pittsburgh, Pa.

William A. Brady has secured the touring rights to the Edward Sheldon

play, *The Nigger*, which was produced at the New Theatre last season. Guy Bates Post will have his old role, and Florence Roberts will have the role originally played by Annie Russell. The company will tour the West and South, visiting those cities not covered by the New Theatre company last Spring.

Robert Barton is engaged for Thomas Dixon's new play, *The Sins of the Fathers*, for next season.

Eugene Weber has signed with the Lieblers for Dustin Farnum company in *Cameo Kirby*.

John McClosky, the tenor, last seen in New York in *Miss Hook of Holland*, has been engaged for the English version of *Alma*, *Where Do You Live?* The play headed by Kitty Gordon and Charles Bigelow, opens at Weber's Sept. 26. George V. Hobart is making the English version.

Stella Archer has been engaged to play the role of the wife with Robert Hillard during his second tour in *A Fool There Was*, opening at the Nixon Theatre, Pittsburgh, Sept. 12.

Muriel Starr, who made her debut as a baby in *Shore Acres* and has been on the stage ever since, has been engaged for the role of leading woman in Thomas W. Ryley's production of *The Storm*, which opens at the National Theatre in Washington on Sept. 5.

Marguerite St. John returned from her annual trip to London and Paris on the *New Amsterdam* Monday morning, Aug. 22.

Edward Mokeike, an actor at Greensburg, Ind., was under the sad necessity of playing his role in the evening performance after he had received notice of his mother's death in Milwaukee on Aug. 17. A substitute took his place for the rest of the week.

Berton Churchill, for the past three seasons William Faversham's leading man, will play the part of the Friend, in support of Robert Hillard in *A Fool There Was*. George Clare has been re-engaged for the butler.

Mr. and Mrs. Eugene MacGregor (Louise Gardner) have returned to town, and will start rehearsing with *The Girl Behind the Counter*, under the Lew Fields' management. Louise Gardner will play the part formerly played by the late Lotta Faust, and Mr. MacGregor will play an English lord. He has just returned from closing a successful season as juvenile at the Colonial Theatre, Cleveland, O., under the management of Ray Comstock.

A. T. Barnett, correspondent for *The Mission* in San Francisco, recently was nominated for the bench in that city, and is one of the successful candidates for nomination out of twenty-two who sought the position.

Louise Muldener returned recently from an extended European trip, and has been re-engaged by Liebler and Company for her original part of Frau Quixano in *The Melting Pot*. Miss Muldener opened Aug. 23 in Denver.

Harriet Worthington has been engaged by Wagenhals and Kemper for the part of Anne Brown in the *Seven Days* company which commenced its tour of the principal Eastern cities at Asbury Park on Aug. 24.

Cecil Kern returned from her vacation abroad, having visited Berlin, Stuttgart, Paris, and Oberammergau, where she saw the Passion Play presented. She will resume her part of Helene in *Madame X*, opening at the Lyric Theatre, Sept. 5. Later in the season she will have the leading role in a new Viennese play to be presented by Henry W. Savage.

The complete cast which is to support Madame Kalich in Samuel Shipman's new American play, *The Woman of Today*, includes Charles Millward, Isabel Damon, John Findlay, Francis Nordstrom, Earl Ryder, Edward McWade, Emily Wakeman, William Henderson, J. K. Hutchinson, Harry L. Barker, Frederick Roberts, Joseph P. Winter, Mathilde Boring, and Frank Dawson.

On Aug. 9 the eighth anniversary of the death of Belle Clifton (Dearie), a stone was placed over her grave in Evergreen Cemetery, Brooklyn. This was made possible by the efforts of Louise De Luisi, who collected the necessary money in small amounts from many friends and who now wishes to thank the contributors through *The Mission*.

W. J. Ferguson has been engaged by Liebler and Company for an important

comedy part in *In the Deep Purple*, by Paul Armstrong and Wilson Mianer. Jameson Lee Finney had already been engaged for a part in this play.

Henry Dodd, recently returned to this country from England, confirms the report that Mabelle Gilman intends to return to the stage as an amateur in an all-star production of *The Taming of the Shrew* next Summer. Miss Gilman will play Katherine, Lewis Waller will be Petruchio, and to Mr. Dodd has been offered the role of Christopher Sly.

The Fighter, a dramatization by Hilliard Booth of the novel by Albert Payson Terhune, will be George Fawcett's contribution to the current season's new productions. Mr. Fawcett will continue to play *The Great John Ganton* also. He opened last night in Detroit.

Frederic Thompson gave an invitation full dress rehearsal at the New Amsterdam Theatre Thursday afternoon of *My Man*, a new four-act play by Edith Ellis and Forrest Halsey, founded on Mr. Halsey's novel, *The Quality of Mercy*. This is the play in which Mabel Taliaferro assumed the leading role on short notice, owing to the sudden illness of Edna Brotherton. Others in the cast are Robert Drouet, Campbell Collier, Anne Sutherland, Anne Wynn and Annie Frank. The first performance was given in New Haven Friday night.

George Loane Tucker has been engaged for the part of Picquart the detective in Joseph M. Weber's production of *Alma*, *Where Do You Live?*

Robert Taber has been engaged by A. H. Woods for an important role in the forthcoming production of *The Pet of the Petticoats*.

Paul Armstrong has planned a new play in which Doyle, the detective introduced into the action of *Alias Jimmy Valentine*, will be the central figure. Cotton, a crook, whose exploits are mentioned in the course of the play now running at Wallack's, is the character chosen as foil to the detective.

Selene Johnson has been re-engaged for the leading woman's part in Joseph Medill Patterson and Harriett Ford's newspaper play, *The Fourth Estate*.

William Hodge will open his fourth season in *The Man from Home* at the West End Theatre on Labor Day afternoon.

Rehearsals started yesterday of Thomas Dixon's new play, *The Sins of the Fathers*, which will have its first production at Norfolk, Va., Sept. 21. The company engaged by George H. Brennan includes Mrs. Charles G. Craig, Warren Conlan, Arthur J. Pickens, Ethel Wright, Robert Barton, and Lydia Knott.

On the *Meurstonia*, which called from Liverpool for New York, Aug. 20, were Kyrie Bellow, Frank Conner, and Maude Adams.

Ada Dwyer, who has been appearing with Gertrude Elliott in *The Dawn of a Tomorrow* in London, will have the role of Kate Fallon in *The Deep Purple*, by Paul Armstrong and Wilson Mianer. Jameson Lee Finney is to have the leading male role in the same play.

The people engaged for the Adolf Philipp lyric comedy, *Teresa Be Mine*, are Ilon Bergere, Glenn Ellis, Helen Keers, Georgiana Leary, Agnes Altherton, Julia Eastman, Oscar Figman, Garrick Major, Harry Lane, Maurice Lavigne, Harry Benham, Walter Paschal, Luigi D'Orta, Alfonso D'Orta, George Bobbe, Albert McGarry, J. E. Kinslow, Herman Noble, and Emil Bierman. Adolf Philipp is the only author-manager on record who is rehearsing the same play in two languages with two companies in both English and German. J. J. Rosenthal is general manager of all the Philipp enterprises.

Thomas B. Whitted, who has been in New York on business for a few days, has returned to his home in Birmingham, Ala.

The Household Show at Madison Square Garden attracted crowds last week. On Friday afternoon several contests were held in domestic arts: pressing, darning, and cooking. Prize winners were Isabel Jason, Vivian Rogers, Harriet Liedy, and Ethel Fairbanks.

Madame Pilar Morin will revive at a special matinee in the Liberty Theatre on Sept. 9 her pantomime, *L'Enfant Prodigue*, which was so successful fifteen years ago at Daly's. The pantomime is by Michel Carre, the music by Andre Wormser. The soloist is Eugene Bernstein.

Percy G. Williams gave to St. Matthew's Parish the use of the Colonial Theatre last night for its annual vaudeville entertainment. On the program were James J. Corbett and Michael J. Donlin.

Blanche Ring's second season in *The Yankee Girl* started at Asbury Park on Aug. 28. After a short run in Philadelphia she goes to the Pacific Coast. Ring has introduced a new song, "The Wise Fisherman," by Annie Andrea.

Lola May, who was to have been the Michel in *The Shepherd King* with Wright Lorimer, is ill with catarrh of the throat and will not appear. Margaret Merriam has taken her place.

Edna Goodrich, G. P. Bentley and Mrs. Huntley (Eva Kelly), *Julius L'Ettrange*, and Daisy James arrived in New York, Thursday, on the *Testonic*.

Adelaide Fitts Allan has been engaged by Henry W. Savage for one of the *Madame X* companies.

The great McEwen, the hypnotist, mind-reader, and magician, has just returned from a trip of South America, Mexico, and Cuba. Klaw and Wallack are now arranging a tour for him, which will open in Montgomery, Ala., in September. The great McEwen will be supported by a strong vaudeville company, among them Florence Hartley, the Scottish prima donna. Three-night and week stands will be played in the large Southern cities. The attraction is coming East.

N. A. Mager, business-manager for Kolb and Dill, has used the German comedians for alleged breach of contract in Oakland, Cal. He accuses them of subterfuges practiced by Klaw and Wallack in order to evade giving him his 10 per cent. of the profits, and demands \$25,000 from them as his just share.

On Aug. 26, preceding a big clubhouse of the New York Athletic Club, the Lambs' Club and the Larchmont Yacht Club, a farce was presented by a number of New York actors. As the name, *St. Tammany the First*, indicates, the farce was full of local allusions. Sam Reed, Harry Weaver, Robert Fisher, and Tom Wise appeared as Mayor Gaynor, Charlie Murphy, Tim Sullivan, and Tammany the First.

Margaret Anglin has suspended her tour this week in order to make a trip through Yellowstone Park. The company will resume its tour as far as Winnipeg to resume its tour as far as New Orleans and back to New York in December. Miss Anglin will then relinquish *The Awakening of Helene Richie* in favor of the new comedy in which the Lieblers will present her.

Maude Odell will have a role in *Con and Co*.

Myrtle McGreevy, the three-year-old daughter of Mr. and Mrs. Jack McGreevy, died in San Francisco, Aug. 10.

Mlle. Fortajada, the French pantomimist, will make a tour of the country under the direction of Martin Beck, in a sketch called *The Adventure of a Toreador*.

Mabel Harrison and Harry Cener opened their second season in *Lulu's Husbands* in Des Moines, Sunday night. In the company are Fanchon Campbell, Margaret Sayres, Anita Van Buren, Sophie Tucker, Arthur Forbes, Edward Heron, Riley Chamberlain, and Harry La Motte.

Isabelle Miller, who recently left the dramatic stage for the burlesque, is at the Columbia Theatre with the Rosta-Santley company, playing one of the principal roles.

The Vienna students, about one hundred of them, gave a concert Tuesday night, Aug. 23, in Carnegie Hall. They will tour the country, giving concerts in the largest cities.

Donald Bowles is in town for a few days engaging people to complete the rosters of George L. Baker's three stock companies in Portland, Seattle and Spokane.

Mary Enos, who was re-engaged to play Edna in *St. Elmo*, opened her season Aug. 14, under the management of George M. Gatti, of Chicago.

An absolute divorce was granted to Mrs. Edwin Maynard (Sara MacDonald) from her husband, Edwin F. Maynard, by Supreme Justice Gerard in New York city, July 16. The custody of their two-year-old daughter was awarded to Mrs. Maynard.

THE THEATRICAL SITUATION.

Notes of Movements in the Interest of the Opposing Parties in the Field.

The Colorado Springs Herald-Telegraph says that the Opera House in that city will have literally an "open door," and play all desirable attractions that offer.

It is said that the Eastern Managers' Association, originally affiliated with the National Association of Theatre Owners, has declared an absolute open-door policy.

The Shuberts have secured the Colonial Theatre, Columbus, O. J. V. Howell will continue as local manager.

According to the Philadelphia Ledger, Harry W. Savage has withdrawn from management of the Criterion Theatre, Atlantic City, where he presented several of his attractions in opposition to the theatres there controlled by the Syndicate.

John Cort announces that he had signed contracts whereby theatres in Houston, Sacramento, San Jose, Fresno, Hanford, Bakersfield, San Diego, Chico, and other cities in California will come under the control of the Northwestern Theatrical Association, of which he is general manager. He has established a Southern division of the Northwestern Association, with headquarters at the Savoy Theatre, San Francisco, with Fred A. Giese in charge.

A special meeting of the directors of the National Theatre Owners' Association was held last Friday, at which Jake Wells, the head of the Leath and Wells theatrical interests in the South, was dropped from membership in the association and dispossessed of the franchises he held in the towns he represents. This action of the directors was taken through Mr. Wells' violation of one of the sections of the association's by-laws, which explicitly states that members of the association are required to make contracts with producing managers only, or their accredited representatives, provided that the representative does not represent more than two producing managers. According to officers of the association this by-law was established to prevent the creation of any monopoly in the business of booking companies of any sort. Mr. Wells made a public statement a month or so ago announcing his determination to book attractions of several producers through one booking firm, in contradiction to the by-laws of the association.

NOTES FROM EDWIN AUGUST.

Writing from London under date of Aug. 15, Edwin August says: "I have had a delightful time in Ireland, Scotland, France, and Italy, as well as here in England. I am bringing with me a one-act French farce that, will, I hope, be a success as a vaudeville act for a good low comedian."

"A number of people we have never heard of on our side are 'bill-toppers' over here. In Paris an American woman in green tights billed as 'Miss Kitty Lord' is a sensation. She sings in English such 'new' songs as 'Bill Bailey, Won't You Please Come Home,' 'Out in the Rain, the Rain, the Rain,' and 'After the Ball.' Think of it! And she is a great big hit in the review at the Jardin de Paris. By the way, this garden is not a-top a theatre, but out on the green among beautiful trees and wonderful gas lamps of all colors."

"The Speckled Bird is the best thing I have seen over here. Of course, the best treat of all was The Love Tales of Hoffman at His Majesty's. I have never heard anything like it in my life. Hammerstein should have looked it over and tried to duplicate it at the Manhattan."

"Montgomery and Moore were a hit two weeks ago at the Coliseum, as was Hinaldo this afternoon at the same house. Ada Reeve has been at the Coliseum for months."

CHRISTIE McDONALD'S NEW OPERA.

On the Mauretania, which arrived Thursday, was Christie MacDonald, who next season will star under the management of Werba and Luescher. Miss MacDonald went abroad in search of an opera, but found nothing suitable. She has selected an American-made opera on a Japanese subject called The Heart of a Geisha. The book is by Colgate Baker. Harry B. Smith and Robert B. Smith will collaborate on the dialogue and lyrics, while Gustav Laders will write the score. The production will be in three acts and eleven scenes. Miss MacDonald has gone to the Thousand Islands for a two weeks' rest. The opera will be produced about Dec. 1.

TO ADVERTISERS

THE MIRROR will go to press in advance of its usual time on the next number, as Monday, Sept. 5 (Labor Day), will be a legal holiday. Advertisers will please note that no advertisement can be received later than noon of Saturday, Sept. 3.

NEW COMPANIES.

Several Amusement Corporations File Articles with the Secretary of State.

ALBANY, N. Y., Aug. 26.

To The Dramatic Mirror:

Theatrical enterprises filed articles of incorporation with Secretary of State Koenig this week as follows:

Providence Theatre Company, New York city: To own, lease and manage theatres and to produce musical, dramatic, burlesque and vaudeville attractions and carry on a general theatrical booking agency business. Capital, \$10,000. Directors, Edward V. Darling, Harry W. Gugler, Lawrence J. Goldie, 1493 Broadway, New York city.

Wallace's Theatre Company, New York city: To conduct general amusements and real estate business and provide for the production of plays, operas and other stage attractions. Capital, \$1,000. Directors, Charles Barnham, Wallace's Theatre, Broadway and Thirtieth Street; David Aronson, 51 East Seventy-fifth Street; Jacob Goldman, 598 West 151st Street, New York city.

King and Seymour Theatrical Enterprises, New York city: To carry on a general theatrical and amusement business in all its branches. Capital, \$500. Directors, H. J. Frohan, G. F. Martin, H. P. Jones, 154 Nassau Street, New York city.

Buckner and Shea, Inc., New York city: To own and manage theatres and present musical and dramatic offerings of various kinds; also to maintain a booking agency. Capital, \$10,000. Directors, Rex D. Sheldon, Arthur P. Buckner, 2881 Broadway; Samuel Newman, 1521 Fulton Avenue, New York city.

Other amusement companies incorporated were the Woonsocket Bijou Company, the Pawtucket Music Hall Company and the Pawtucket Bijou Company, all of New York city, each having a capital of \$1,000 and formed to own or lease theatres, produce plays, operas and other stage productions and conduct theatrical booking agencies. The directors are Edward V. Darling, Harry W. Gugler and Lawrence J. Goldie, 1493 Broadway, New York city.

G. W. HARRICK.

FROM CHARLES HORWITZ'S PEN.

Florence Gear will appear shortly in vaudeville in a novel playlet entitled The Engagement Ring. Miss Gear has starred successfully in Fluffy Kuffles, Marrying Mary, and The Marriage of Kitty. She will be supported by Harry B. Roche.

Arthur Ellery and Marie Rainford are rehearsing a new comedy act entitled The Burning Question.

L. Lawrence Weber's Dainty Duchesse company, starring Joe Morris, are playing a forty-five-minute farce by Charles Horwitz entitled Bradley from Wall Street. The farce has scored a decided hit.

"Tell Me Once Again You Love Me," Horwitz and Bowers' new song hit, was introduced for the first time by Fred Bowers at the American Music Hall the week of Aug. 22.

FREDERICK WARDE AGAIN IN HARNES.

After an absence of five years Frederick Warde, the Shakespearean actor, will make his reappearance on the stage in Shakespeare's Timon of Athens, opening in New York. The sketches for the scenery, costumes and furniture will be made from drawings taken from rare old prints in the British Museum, London, and the Royal Museum of Athens. P. Ackerman Dodd will build and paint the production. Arthur F. Warde will manage the tour and Ernest C. Warde, youngest son of the tragedian, will act as stage-manager.

MARGARET MAYO CONTRACTS.

The Authors' Producing Company, of which John Cort is president and Charles Klein general producing director, has signed contracts with Margaret Mayo, author of Polly of the Circus and Baby Mine, whereby she will write a new play for the company for production this season.

ENGAGED FOR THE WHITE SQUAW.

Louis F. Werber has engaged John E. Kellard, Edwin Mordant, William F. Kohman, Ray Beveridge, Fay Browning, and Mandle Price to support Della Clarke in her romantic drama, The White Squaw, which opens at the Walnut Street Theatre, Philadelphia, Sept. 12.

THREE WEEKS.

Another unfortunate constellation, the United Amusement Company, has run its brief career across the dark sky of Kansas, Missouri, and Iowa. Under the magnetic, not to say hypnotic, leadership of E. H. Allen, of Kansas City, various vaudeville artists set forth in a blaze of expectation, but in Missouri—well, you know how skeptical Missouri is. At any rate, Missouri did not pour out any superfluous cash into the company's coffers. At Des Moines, three weeks after their start, Mr. Allen disappeared, ostensibly to get some money. Whether he got it or not never transpired; at least, his stricken satellites did not. Meantime the company is tethered to Des Moines through lack of funds, although all of them have lucrative engagements waiting for them in more appreciative communities.

LETTER TO THE EDITOR.

"Eliminate the Inefficient."

To the Editor of The Dramatic Mirror:

Sir.—In reference to an article under the above caption appearing in THE MIRROR, in which THE MIRROR suggests that "some sort of a sifting practice might be adopted to permit only those that are qualified to pass the stage door," the following facts should be taken into consideration: First, the artist of the future must come from the amateur ranks of the present; second, the school of acting, turning out thousands yearly, is an established institution; and third, the stage appeals to a natural instinct and is one of the most alluring, and from this viewpoint one of the most sought after vocations.

Likely 90 per cent. of the youth that attend the theatre is imbued with a desire to go on the stage. Nor is this confined to the youth by any means. But it is a natural instinct. The present magnitude of the theatrical business, and the elevation of the stage in the estimation of the higher classes, has brought into existence the business of catering to the ambitions and aspirations of the amateur, and, consequently, the advertising columns of the press copiously call the stage to the attention of the amateur and apparently afford an opportunity which formerly did not exist.

It is alluring advertisements such as "Go On the Stage and Travel," "The Stage Easy of Access," "Amateur Wanted, No Experience Necessary," "Every Student Given a New York Appearance and Engagement," that attract the indolent and ignorant classes of the city and the unsophisticated country youth and that yearly swell the ranks of the inefficient. No matter if the New York "appearance" is a studio performance and the "engagement" a super-numerary or for the chorus, and the "no experience necessary" usually a foolish proposition, this is not found out until too late. The manager is not to be blamed for accepting amateurs, for as a rule he is averse to it and is usually misled. Should he come across a really clever amateur he is justified in engaging him, and it is to the benefit of the stage that he should do so.

To arbitrarily pass upon the fitness of an aspirant to a stage career is a difficult thing and might work injustice. There are a few in the profession who, on account of their prominence, position and reputation, may be ranked as authorities and competent judges, but, of course, these could not be called upon for this purpose. One is liable to be mistaken in stage talent. Often the comedian and lively soubrette or ingenue of the stage show the best there is in them, and once before an audience they are not able even to command this, while on the other hand the quiet, unassuming and possibly plain looking and plainly dressed person is the one possessing real talent. One person may need practically no training at all, while another must spend time and hard work in preparation. Such qualifications, appearance, dress, figure, intelligence, education and even elocution and stage technique are, at the best, but superficial. Personality, temperament, imagination—in other words, soul—are the real essentials. To judge dramatic talent or advise a stage career one should not only possess a practical knowledge of the business and profession, but also should be conversant with psychology, and be able to read human nature. One soul may be developed to its fullest, while another remains much larger but dormant. The soul is as susceptible of development as the brain. It is only the student of the psychophysical that can determine and realize this. From the great artists of the past and present there are volumes of scattered opinions and advice on essential qualifications, but these opinions are greatly at a variance, proving the foregoing statement.

As to suggestions for solution of the problem or the pointing of a way tending toward betterment, two subjects present themselves for consideration—prevention and regulation. In the matter of prevention, one is reminded of the queer feature of our laws. There appear to be laws for ample punishment and redress, but few for prevention or protection. For instance, a policeman will stand by and witness the inception of a quarrel, but will not interfere until bodily injury has been done or an actual assault made. The late Agency law is an exception—it purposes prevention and protection. Why cannot and should not there be enacted state and local laws regulating, in a measure, at least, the schools of acting, private teachers, agents and of-

ness engaged in the preparation and placing of amateurs? Such a law to comprise among other provisions, a license and registration and the filing for official inspection a copy of all advertisements, advertising stationery, correspondence and agreement or contract. This would surely tend to eliminate the incompetent principal, protect the amateur and prevent thousands yearly from seeking to the big cities. It would not only directly lessen the evil spoken of by THE MIRROR, but would at the same time have a far-reaching effect in the matter of protecting and saving girls, and would work hand in hand with the many societies, civic and otherwise, that are designed for this and allied purposes. It is safe to say that not more than 5 per cent. of those that study or spend money for the purpose of entering the profession ever succeed in even getting a professional engagement. It is apparent that something is wrong. The amateur has placed confidence in the person or institution he is dealing with and our laws should protect him. Usually the only requisite is the amateur's ability to pay the required fee or charge. The business is a less a general public business subject to general legislation than is the theatrical agency business, and certainly stands in need of as much reform. One of the worst features connected with it is that it is dealing largely with the youth and unintelligent, who are buoyed up through dreamy aspirations often mistaken for real ambition. After the amateur wakes up and finds he has spent his time and money and has no engagement, or is a failure to return home is the last thought to enter his mind. The great disappointment mingled with the fascinations of the Great White Way and lead the girl to any other course but returning to her former vocation.

Regulation of the amateur's entree to the profession through apprenticeship, were it to be taken up by the Actors' Society and in conjunction with other stage organizations and societies, might be possible. Managers would undoubtedly lend assistance. In all professions, trades and vocations except the dramatic, there is a general if not a specific as well as a uniform and universal course of procedure laid down to enter, or at least recognized as essential to follow. Dramatic apprenticeship is in vogue in several foreign countries. It is a most interesting to the meritorious amateur as it would be to the artist and the profession. Genius will come to the fore under any circumstances, and real talent will not remain undiscovered.

That a great deal can be done toward eliminating the incompetent and thereby helping the artist and advancing the art is evident, and ways and means would soon develop once the stage folk or societies took up the matter for consideration.

LOUIS HALLITE

CURRENT AMUSEMENTS.

Week ending September 3.
ACADEMY OF MUSIC—Stock co. in The Girl I Left Behind Me.
ALHAMBRA—Vaudeville.
AMERICAN MUSIC HALL—Vaudeville.
ARTON—Seven Days—4th week—\$35 to \$45 times.
BRASSCO—Commencing Sept. 3—The Lily.
BROADWAY—The Summer Widowers—15th week—\$7 to \$9 times.
CASINO—Up and Down Broadway—7th week—\$4 to \$11 times.
CIRCLE—Vaudeville and Moving Pictures.
CITY—Circles—10 times, plus 5 times.
COLUMBIA—Rents-Bentley Burlesques.
CRITERION—The Commuters—3d week—15 to 21 times.
DAILY Baby Mine—2d week—9 to 15 times.
FOURTEENTH STREET—Vaudeville and Pictures.
GAIETY—The Fortune Hunter—350 times, plus 25 to 35 times.
GARRICK—Love Among the Lions—4th week—22 to 25 times.
GLOBE—Hattie McCoy in The Echo—3d week—15 to 19 times.
GRAND OPERA HOUSE—Commencing Sept. 3—Raymond Hitchcock in The Man Who Owns Broadway.
HACKETT—Clara Linman in The Marriage of a Star—3d week—17 to 24 times.
HAMMERSTEIN'S ROOF—Vaudeville.
HERALD SQUARE—Marie Dressler in Tillie's Nighttime—11 times, plus 15 to 25 times.
HIPPODROME—Commencing Sept. 3—The International Cup: The Ballet of Niagara: The Bartholomew.
HUDSON—The Spendthrift—20 times, plus 17 to 24 times.
HURIG AND SHAMON'S—Star and Garter Show.
JARDIN DE PARIS—Follies of 1910—11th week—70 to 75 times.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—Our Miss Gibbs—1st week—1 to 7 times.
LIBERTY—Commencing Aug. 30—The Country Boy—1st week—1 to 6 times.
LIXON SQUARE—Vaudeville and Pictures.
LYONUM—The Brass Bottle—4th week—19 to 25 times.
LYRIC—Louis Mann in The Cheater—10th week—25 to 70 times.
MAJESTIC—Vaudeville and Pictures.
MAXINE ELLIOTT'S—Commencing Sept. 1—The United States.
METROPOLIS—Howe's Love Makers' Burlesques.
MINER'S ROWERY—Bohemian Burlesques.
MINER'S BRONX—Washington Society Girls.
MINER'S EIGHTH AVE.—Walt's Gaiety Girls.
MURRAY HILL—Carmen Girls Burlesques.
NASSAUVA'S 9TH ST.—Miss Patry—1st week—1 to 7 times.
NEW AMSTERDAM—Commencing Aug. 30—Miss Patry—1st week—1 to 7 times.
NEW YORK—The Arcadians—221 times, plus 1st week—1 to 7 times.
OLYMPIA—Runaway Girls Burlesques.
REPUBLIC—Bobby Burns—3d week—6 to 15 times.
SAYO—Vaudeville and Moving Pictures.
VICTORIA—Vaudeville—1st week.
WALLAER'S—H. E. Warner in Alice Jimmy Valentine—1st week, plus 6 to 15 times.
WEST END—Vaudeville and Pictures.
YORKVILLE—Vaudeville and Pictures.

ON THE LONDON STAGE

Dramatization of "The Sowers"—American Plays in the British Metropolis—The Memorial Theatre—The English in Africa—The Chester Pageant—Mrs. Langtry to Return.

(Special Correspondence of The Mirror.)
LONDON, Aug. 30.—A dramatization of Henry Beaton Merriman's novel, "The Sowers," was produced on Aug. 8 at the King's Theatre. David Kimball and Montague E. Woolf, have done a creditable bit of work in their dramatization. The play, like the novel, is frankly a drama; it intends to thrill, and is more or less successful. Audiences have found it much to their taste. The lines run smoothly, and the scenes follow each other in easy sequence with a decent regard for climaxes. It consists of a prologue and four acts. Prominent in the cast are Clifton Alderson and Kathleen Russell. Others are: J. Edgar Stevenson, Charles Ebdale, Hastings Batson, Jessie Lotheran, Frances Davis, Maxine Hinton, and H. K. Ayllie. Incidental music is by Horace Middleton.

Two American playwrights, whose work is to be tried on English audiences this season, are Thompson Buchanan and Louis Evan Shipman. A Woman's Way, Buchanan's three-act comedy, is to be presented by Charles Frohman, with a cast including Marie Lohr, Marguerite Leila, Kate Sargeantson, Helen Rous, Nina Sevensing, Charles Quartermaine, Edmund Maurice, Frederick Velpé, Eric Maturin, and Arthur Playfair. George Alexander is to produce Mr. Shipman's Darcy of the Guards at the St. James.

Mr. and Mrs. Walter Pearce (Mila Erskine) are continuing their pastoral tour with considerable success. The company includes C. H. Croker King, W. E. Staveley, Richard Fielding, Rathmell Wilson, Mabel Beardsley, Estelle Stead, and Irene Clark. They are playing Peele's Arraignment of Paris, Euripides' Hippolytus, Hostand's Fantasticks in a shortened version, Mrs. Pearce's The Typist, and excerpts from several Shakespearean plays, besides four or five others.

In the annual national competition, in Exhibition Road, South Kensington, hanks a design for the Shakespeare Memorial Theatre by Bertram E. Lisle. The architects are already busying themselves with the possibilities of the projected institution, nor is it too soon, although the building cannot take material form for some time. Such a project needs to be traversed backward and forward with plenty of leisure before being cast into any immutable shape. It must please all and please forever, if it is to approximate its highest potentiality for success.

Marie Hall, the violinist, has started out to girdle the earth. By this time she is in South Africa, where she plays in Durban, Johannesburg, and Cape Town. Her concert tour then takes her to China, Japan, Australia, New Zealand, and Canada. Such impalpable things as sounds not only can be heard around the world, but are as effective as magic rugs in transporting people from one end of the earth to the other.

Africa seems to have its own sufficient charms, for Florence Ineson has extended her engagement there with the Wheeler-Edwards company, and will not return until the new year is well under way. Whether the South African cash or the South African atmosphere magnetizes Miss Ineson, dispatches fail to state; but, anyhow, she is not suffering from inconsolable homesickness.

A. H. D. Prendergast, an authority on Elizabethan dramatic music, died recently at the age of seventy-seven. Although best known for his thorough acquaintance with music of the Shakespearean age, he composed music of some value, chiefly for two masks that were presented at Gray's Inn and at the Guildhall School of Music.

During the Autumn a London publisher is to print in book form "The Memoirs of Madame Modjeska," which have already appeared in part in an American magazine. This will be a valuable addition to the dramatic library, for Madame Modjeska met many eminent people and did much herself that counted in the development of dramatic art.

Apparently, it all depends upon whether you know how to do it. Chester has given a pageant and has made money, a happy outcome that has not always crowned such undertakings. The net earnings were £11,300; the expenditures were £9,950; the profits were £1,350. This must be a most satisfactory balance. It may encourage Chester to rush

in on a more elaborate scale next time; but usually it is most expedient to let well enough alone.

The death was recently chronicled in dramatic sheets of a little dog named "Barney" who had played at Terry's and in Mrs. Ponderbury's Past. He was a brown Pomeranian belonging to Gladys Archbutt.

When Knights Were Bold recently had a chance to prove its bravery at Bridge-north when the gas lights all over town went out. As it was felt that even this play was not bright enough to warrant a performance in the dark, and as the stars of the cast suffered an eclipse along with the unreliable gas plant, a supply of candles was brought to the rescue. These were later abandoned in favor of two motor car lamps, which were installed at the corner of the stage. It is a practical art that can press all resources into service.

London is to have a Temple of Pleasure if the schemes of Mark L. Stone and Edmund Gerson do not die in their infancy. Mr. Stone is a promoter of dream cities and luna parks; and Mr. Gerson is May Robson's present manager at Terry's. These two American propose to educate London next summer in the ways of obtaining pleasure. Their institution of learning will consist of the usual branches to which Americans are already accustomed.

May Robson's London season in The Rejuvenation of Aunt Mary opens on Monday night. There can be little doubt that Miss Robson will please the English public, as she has already made her reputation here—and an enviable one. The play, however, is for American audiences, and it would not be surprising if it did not altogether suit this side of the Atlantic.

The Repertory Theatre in Glasgow is to open on Sept. 5, with Alfred Wareing's revival of Caste. Other plays on the list are Chains by Elizabeth Baker, new plays by J. J. Bell, G. J. Hamilton, and Dr. Neil Munro, and The Weaver's Shuttle by Anthony Rowley.

Mrs. Langtry, last seen in A Fearful Joy at the Haymarket two years ago, will return in the Dreadnought drama by Cecil Raleigh and Henry Hamilton. This will be put on at the Drury Lane as soon as the popularity of The Whip begins to wane. It will probably be slow work waiting for The Whip to die, as it is one of the most vigorous of successes.

The first of Hall Caine's three new plays, The Eternal Question, will be produced next Saturday at the Garrick. The Bishop's Son and The Unwritten Law come later in the season.

JASPER.

GUS A. FORBES COMES EAST.

This talented actor-manager has just concluded a very successful season with his stock company at Duluth, Minn. Business has been exceptionally good throughout the season, notwithstanding the trying experience for the first three weeks of ninety-seven degrees in the shade. The box-office receipts grew from week to week, and the last week's takings reached high water mark. Mr. Forbes opens at the Gotham Theatre, Brooklyn, N. Y., on Sept. 3, playing lead in Pierre of the Plains, supported by Kate Woods Fisk, Jane Stuart, Evelyn Watson, James Kyrie McCurdy, Louis Dean, Lawrence Barbour, John Ravold, and Carroll Barrymore. The managerial interests of Mr. Forbes' productions are well cared for by Mrs. Boyle, a charming woman.

EDWIN T. EMERY HELPS.

During the engagement of James K. Hackett at the Alcazar Theatre, San Francisco, Arthur Hoopes was taken suddenly and seriously ill. Mr. Hoopes hastily telephoned to Edwin T. Emery, the actor-manager, who formerly played at the theatre, with the request that he help them in their dilemma. Mr. Emery arrived at the theatre at 7.30 and appeared in Monsieur Beaucaire and managed to get through the part by referring to the lines which he carried in his hand. In the middle of the week he appeared as Rupert in The Prisoner of Zenda. Mr. Hoopes still being indisposed.

PAUL SCOTT DRAMATIC AGENCY.

Paul Scott, of this agency, says that bookings for stock companies for the opening Fall season continue to yield satisfactory business, but that there is, as usual, a dearth of well trained and capable actors and actresses to fill responsible positions. Among the prominent people booked this week are the following: For Winnipeg, Claudia Lucas, Mr. and Mrs. Thayer, Marion Miles, Henry Sherwood, James A. Harris, Adrien C. Darcy, Joseph D. De Stephani, Jack Lorenz, Otto Brower; for Stamford, Conn., Willard Dashiell, Bonnie Lestina, Mabel Griffith, Hayden Stevenson, Thomas B. Morrison, Carl Schultz; for Pawtucket, R. I., Jack Chagnon, Carl Brickert, Margaret Hagen, Nellie Estelle; for the Bijou, Brooklyn, N. Y., Marie Pavey, George D. Hard, and Mary Morton; for Gaiety Theatre, Brooklyn, Una Abell Brinker; other positions, Bernard McOwen, Elizabeth Rathburn, Harry McKee, Maybelle Estelle, and Alice Davenport.

OFF TO MEXICO.

The Ward steamer Segura started for Vera Cruz on Aug. 20, with a passenger list consisting of members of the National Opera Company of Mexico. Among the singers are Jane Noris, Louisa Villani, La Salle Rabinov, Amelia Sedelmayer, Rose Ollitka, Maria Ciassena, Riccardo Martin, Pasquale Amato, Carlo Dami, and Leonita Samoiloff. Aside from the 140 singers, the only other passengers are eight nuns. G. F. Centanini, Madame Noris's husband, who intended to go with the troupe, was delayed on his trip to the pier and will have to make the journey by rail. He will accompany Rita Fornia, who preferred to travel by land. Signor Centanini, secretary of the Metropolitan Opera Company, is to arrange for the appearance of the Imperial Russian dancers during the celebration of the Mexican Centennial after their engagement at the Metropolitan.

JAMES B. GENTRY.

James B. Gentry, an actor well known fifteen years ago, has been taken to the Long Island Home, a sanitarium at Amityville, L. I. The collapse which necessitated his removal is the result of a tragic passage in his career. In 1895 he shot and killed Madge Yorke in Philadelphia during a jealous frenzy. The death sentence was commuted to life imprisonment, and in 1900 he was pardoned. The fourteen years in prison, however, robbed him of all ambition and courage. Although he filled a role in The Yankee Prince, he found himself forgotten by the public. The loss of his identity weighed too heavily on an already enfeebled mind.

NEWS OF KANSAS CITY T. M. A.

Kansas City Lodge No. 13, T. M. A., have established their home in the palatial residence, No. 1031 Central Street, on what is known as Quality Hill. The parlors, library, ladies' reception room, pool room, cafe and grill room have been furnished and decorated in an elaborate manner. There are living apartments on the second floor. All T. M. A.'s and professional friends when visiting Kansas City are welcome at the club house. Last week they entertained C. C. Chandler, of Cumberland Lodge No. 96. Mr. Chandler is deputy grand president of the State of Maryland. Mrs. Chandler accompanied him and on their return will visit St. Louis, Cincinnati, Pittsburgh, and Washington.

OLD ACTORS TO SEE NEW PLAYS.

A. E. Matthews, the English actor in Love Among the Lions, is agitating the scheme of inviting the veteran actors and actresses at the home on Staten Island to a new play once a week. He inaugurated his scheme by inviting thirty-eight members of the home to the Saturday matinee of Love Among the Lions. He has arranged with Charles Frohman for their attendance on successive Saturdays at matinees of The Brass Bottle, Our Miss Gibbs, and Smith.

MORRIS EXPANSON.

William Morris, who is building a new vaudeville theatre in Boston, has also announced his plan to construct a twenty-story office building in Chicago at a cost of \$3,000,000. It will contain a music hall, a rathskeller and a roof-garden. The building will be known as the American Music Hall.

A NOTABLE STATE FAIR.

The Arkansas State Fair, to be held in Hot Springs, Ark., from Oct. 10 to 15, inclusive, will be one of the leading State functions in the Southwest this year, according to the expressions of the newspapers throughout that section.

There will be gathered at the opening of this fair the most cosmopolitan lot of visitors that any State fair ever boasted of. On Oct. 10, the opening day, ex-President Roosevelt will make the opening speech which will start the fair going, and there will be a State-wide representation upon the Reception Committee that will entertain him while in the city. Among the notable people who will form the special honorary committee will be the Governors of Arkansas, Louisiana, Texas, Tennessee, Missouri and Oklahoma.

Besides these, there will be present the president of the National Farmers' Union, C. B. Barrett; B. F. Yeakum, president of the Frisco System; the president of the National Good Roads Association, and J. M. Parker, of New Orleans, president of the Southern Industrial Congress, the leading figure in the industrial development of the new South.

Herbert A. Kline's shows will furnish the Midway entertainments, and there will be besides a large number of special exhibits in the amusement line. An aviation meet will be held, with races between a horse and a balloon, a race between an automobile and an airplane, and a race between an ostrich and a horse as a side line entertainment between the daily flights of the balloons and airplanes.

There will be a night horse show managed by Jack J. Pollard, a horseman of international repute and experience, of Eminence, Ky.; also a special day for the famous string of Mr. Savage. The Southwestern Passenger Association has made the unusual concession of one fare for the round trip from any part of the State. All the big hotels in Hot Springs that are usually closed at this season will be thrown open to accommodate the crowd.

A NEW BARE-STAGE ACT.

Lillian Delworth and a company of seven persons, three women and four men, presented a new "bare stage" act entitled The New Leader at the West End Theatre last week. This group of players go through a travesty on a Monday morning rehearsal. At the rise of the curtain the manager enters with the usual Monday "grouch." When a new German orchestra leader appears and demands his beer during rehearsal the stage director is infuriated. The beer-drinking furnishes a large part of the comedy. A man and wife who were formerly team mates in vaudeville, but who have split through a quarrel, happen to be booked on the same bill. The husband (Corry) falls at the start to "make good," while the wife is a hit because of the admiration of the stage-manager. The orchestra leader brings about a reconciliation between the wedded pair. Both are therefore discharged by the house dictator. An argument between the musician and the latter causes at the close, the former smashing his violin over the head of the first mentioned. A pair of girl singers and dancers lend additional comedy atmosphere. The act went well owing to Miss Delworth's personality and acting. Several male members, not programmed, shared honors.

"DADDY" BAUER ILL.

John Granger Bauer, the veteran actor, eighty-seven years old, a guest at the Actors' Home on Staten Island, is ill at St. Vincent's Hospital. E. I. Mr. Bauer was born in London in 1823 and made his first stage appearance at Drury Lane Theatre in The Peep o' Day in 1857. Mr. Bauer came to America with E. T. Henley, appearing at the Fifth Avenue Theatre. His last engagement was with Stuart Robson in 1890 in The Hamlet, She Stoops to Conquer, and Leap Year.

MAY YONE COLLAPSES.

May Yone, who recently announced her intention of returning to the stage, will probably never resume. While singing in a San Francisco cafe Aug. 31 she collapsed, and is suffering from temporary paralysis, affecting one side of her body. Several weeks ago she began an engagement at the cafe.

THE STAMPEDE.

A new comedy drama by Cecil B. De Mille, entitled The Stampede, with Lillian Buckingham, a California girl, as the star, opens at Long Branch, N. J., Sept. 13. The company will play through the South and West.

OPENING DATES.

The opening dates for new plays in New York are announced as follows: Sept. 1, *The Upstart* at Maxine Elliott's; Sept. 2, *The International Out*, *The Ballet of Niagara* and *The Earthquake* at the Hippodrome; Sept. 5, *Smother* at the Hackett, Smith at the Casino; Sept. 12, *Welcome to Our City* at the Bijou, *Hans the Flute Player* at the Manhattan Opera House; Sept. 19, *Immortal Clementine* at the Hudson; Sept. 24, *The Bluebird* at the New Theatre, and *Alma, Where Do You Live?* at Weber's; Oct. 1, A new musical play at George M. Cohan's; Oct. 4, *The Conquest of Belasco*, and Oct. 24, *The Gladiators* at Maxine Elliott's.

The reopening dates for old plays in New York are announced as follows: Sept. 1, *The Lily* at the Belasco, and *The Man Who Owns Broadway* at the Grand Opera House; Sept. 5, *The Man from the West* at the West End Theatre, and *Maxine X* at the Lyric.

The opening dates for plays out of New York are announced as follows: Sept. 1, *The Girl in the Western* at Olean, N. Y.; Sept. 2, *The Firing Line* at Bridgeport, Conn.; Sept. 3, *The Circus* at Norfolk, Va.; Sept. 4, *The Wizard of Wiseman* at Washington, D. C.; Sept. 5, *The Round Up* at Washington, D. C.; Sept. 6, *The Member from Detroit*, *Seven Days* at Harrison, N. Y.; Sept. 7, *The Winning Miss* at Dayton, O.; Sept. 8, *The Girl in the Western* at Buffalo, N. Y.; Sept. 9, *The City* (first) at Buffalo, The City (second) at Oshkosh, The City (third) at New Britain, Conn.; Sept. 10, *Silver Threads* at Kansas City, *The Candy Girl* (Central) at Jamestown, N. Y.; Sept. 11, *The Storm* at Washington, D. C.; Sept. 12, *Madame X* at New Britain, Conn.; Sept. 13, *Catharine Cousin* in *The Awakening* of Helena Richie at Brooklyn, A Fool There Was at Bridgeport, Conn.; Sept. 14, *The White Squaw* at Philadelphia; Sept. 15, *The Stampede* at Long Beach, N. J.; Sept. 16, New York at Hartford, *Decorating Clementine* at New Haven; Sept. 19, *The Girl in the Train* at Philadelphia; Sept. 21, *The Sins of the Fathers* at Norfolk, Va.; Sept. 23, *The Evening of the Third Floor Back* at Philadelphia; Oct. 2, *The Bachelor Belles* at Philadelphia; Oct. 20, *Baron Trenck* at Philadelphia; Nov. 15, *United States Minister Jackson* at Chicago.

BROOKLYN AMUSEMENTS.

At the Grand Opera House, The Adventures of Polly. Comedy drama in four acts, by Cecil Spooner and Charles H. Henny. Produced Aug. 20. (James H. Henny, manager.) Cast included Robert Vaughan, Richard Purdon, Hal Clarendon, Augustus Phillips, William D. Chaffin, William J. Crook, Ethel Grandin, Louis Mowat, Daisy Chaplin, Edna May Spooner. The Adventures of Polly with Edna May Spooner had an enthusiastic welcome on its opening. The play deals with a young country girl who comes to New York with her invalid mother in search of work. She finds employment in a downtown office, but is obliged to leave owing to the fact that her employer pays a little too much attention to her. Polly's father was a farmer, and before dying he pinned his daughter's name on her, telling her if she was ever in need it would always bring her assistance. She meets a Mason when she is in most need of a helping hand, and is noticing the emblem becomes interested in her and gives her aid. Miss Spooner in the role of Polly was clean-cut, and won approval, as did Hal Clarendon, the richest citizen, and Augustus Phillips, the light-hearted Editor. Daisy Chaplin acquitted herself with great credit in the role of Frizelle Talbot, a retired show girl. She showed great ability and her work was decidedly clever. Leila Mowat, Le Vergne Miller, June Barrett and Ethel Grandin headed the female parts in a competent manner. Robert Vaughan, Richard Purdon, William D. Chaffin and William J. Crook were also efficient in their respective roles. The play was handsomely staged and well presented.

Mr. Kirk Brown presented for his last week in Brooklyn Joseph and E. M. Holt's society melodrama, A Social Highwayman. As Courtice Jaffrey, Kirk Brown had an excellent role, and William Cendoid as Hanby his butler portrayed the part in a highly commendable manner. Marguerite Fields as Elmer Burnham was all that could be desired, and the supporting roles in care of Miss De Woeke as Mrs. Pyle, Margie Dow as Emma Caprice, Harrison Taylor as Vernon Harley, and Harry Leland as Gordon Key were in competent hands.

New Brighton Theatre, Brighton Beach (David Robinson), offered week Aug. 22 an unusually attractive bill headed by Carrie De Mar, who scored a decided hit with her new song, "Three Days at Sea." Paul Seldon's Poems in Marble were greatly admired, especially "At the Winning Post," which showed three runners straining to win the laurel wreath held by Emma Claron, Europe's most beautiful model. Joseph Hart's Bathing Girls also won approval, as did the Elton Polo Troupe. Others on the bill were Hoey and Lee, Hebrew comedians; Mons. Marcelles, equilibrist; Three Du Ball Brothers, dancers; Six Singing Hoboes and Wilbur Mack and Nella Walker in a musical flirtation, and the Brightoncope with a new series of motion pictures.

Brighton Beach Music Hall (William Musard) offered an attractive bill week Aug. 22, headed by Charmion, the perfect woman, who presented a pleasing exhibition of strength on the trapeze. Jack Wilson supported by Franklin Batie and Ada Lane scored a decided hit in their humorous sketch, An Upheaval in Darktown. Edmund Stanley and company in their opera playlet, A Royal Romance, were also favorably received. Other numbers were the Models of the Jardin de Paris, the Four Huntings in an absurdity called The Fool House, Kessler and Lee in a good dancing act, Corinne Francis singing comedienne, Wilson and Pearson, singers and dancers, and the Vitagraph showing some new views.

CHARLES J. RUFFEL.

HENRY D. CAREY LOSES PLAYS.

In the fire which destroyed the home of the widow of Judge Henry B. Carey on King Avenue, City Island, Sunday, Henry B. Carey, Jr., the playwright, who starred last season in his own play, Two Women and That Man, lost several manuscripts of plays on which he was at work.

GENEE A BACHELOR BELLE.

Klaw and Erlanger will present Adeline Genie this season in a play by Harry B. Smith, entitled The Bachelor Belles. Ray Hubble will furnish the music. Miss Genie will sail for America Sept. 12, and will open her season in Philadelphia Oct. 8.

THE STOCK COMPANIES.

Frank M. Thomas, late of The Witching Hour, has been engaged for the majestic stock company of Indianapolis, Ind. The company opens Sept. 5 with The Squaw Man. Mr. Thomas will play second business.

Percy Williams will open his Crescent, Brooklyn, season with The Little Gray Lady, in which Florence Barker will play the title-role and George Allison will begin his second season as leading man. The company opens Sept. 8.

The Poli Players this week conclude their stock season in Waterbury, Conn., with a production of The Wolf at Jacques' Theatre. This is the seventeenth week. Severin De Dera, William Powell, Galwey Herbert, John Booth and Maybelle Estelle are the cast. The season has been the most successful in years.

Jane Wheatley returns to New York this week after a sixteen weeks' season as leading woman at Suburban Gardens, St. Louis. Four new plays were tried during the season—Baby Doll, by Mary Rider; Boots and Saddles, by Eugene Walter; The Lone Hand, by W. T. Hurbut, and Tar and Feathers, by a local author. Business was excellent the latter part of the season. The Girl of the Golden West breaking the record. Frank Keenan was starred in his part of Jack Rance and Miss Wheatley played the Girl, a part she played for a season under the management of David Belasco. Mrs. Fiske's great success, Salvation Nell, was played, Miss Laura Nelson Hall playing Nell and Miss Wheatley Myrtle Odell.

The charming Beniah Poynter and her clever company produced her new play, The Little Girl that He Forgot, at the High Street Theatre, Columbus, O., Aug. 15-17. Having played Lena Rivers for the past four seasons, Miss Poynter found it a hard task to write a play to take its place. It must not only be as good as Lena, but better. With this object in view, she has written The Little Girl that He Forgot, which not only is stronger in its emotional intensity, but infinitely tenderer and sweeter in its dramatic situations and comedy. Miss Poynter plays a lovable, tangled haired, rose cheeked seventeen-year-old lassie, who romps through a life of happiness. In the part of June Holly Miss Poynter does the best work of her career. Abounding in comedy in the first act, she

runs the whole gamut of emotion in the remainder of the play, and it is the most difficult part she has ever played. Company includes Nettie Loudon, Mildred Jeannett, Maud Farrington, Elsie Kaye, Edwina Levin, Edwin Dale, Miss Foyner, Joseph Kelvin, John Bowers, Charles Phipps, and M. E. Zahner. Scene is laid in Powell, Mo., in the Swamp Lands.

Arling Alcine has been engaged for second business with the new stock company which opens the People's Theatre, Chicago, Ill., Sept. 5. The first production will be Sham.

Edward F. Naumary has been engaged as stage director for Lindsay Morrison's Stock company at the American Music Hall, Boston.

Marion Tiffany, of the Belasco Stock company of Los Angeles, will take the place of Alice Riker in the Academy of Music Stock company. Miss Riker resigns on account of tonsillitis.

Jessie McAllister, who was engaged by S. E. Poll to appear in The Wolf at his theatre in Hartford and Bridgeport, was heartily received in both places. Her engagement was for two weeks only.

CUES.

Viola Allen opened in The White Sister in Minneapolis last night and The Fourth Estate opened in St. Paul.

A renovated and redecorated Prince of Plumes began its season at Red Bank, N. J., on Aug. 23, under the management of Henry W. Savage.

James Young appeared last Sunday at the Fifth Avenue Theatre in a series of Shakespearean interpretations.

Rhea and Rayo, toe dancers, have been added to the Up and Down Broadway company at the Casino.

NOTES OF VARIOUS ACTIVITIES.

A growing city in Rhode Island boasts of a modern theatre with one of the largest stages in New England. It is for sale on easy terms and particulars are to be had of Richard Gorman, Pawtucket, Conn.

An opportunity is offered an ambitious and clever young actor by Manager Carl Eschler to star in a well-known New York success now on the road, the plans of the present star requiring his early withdrawal.

Mahler Brothers, Sixth Avenue and Thirty-first Street, are offering one of the best bargains of the season in their shoe department. It would repay professionals to make a call before starting on their season's work.

The Spot Light, produced under the editorship of Walter J. Kingsley, general press representative of Cohan and Harris' enterprises, continues to shed its genial radiance over current stage events. The new cover, printed in six colors, is an excellent example of harmonious and artistic printing in the best of taste, and serves to enshrine a number of genial witticisms and bright stories interspersed with portraits of pretty women and brave men connected with the most delightful of professions. Mr. Kingsley will be pleased to send a copy of the publication to any one connected with the theatrical profession. The publishing office is 214 West Forty-second Street, New York.

THE RECORD OF DEATHS.

Herbert Ingraham, the song writer, died suddenly of tuberculosis at Saranac, N. Y., Aug. 24. Mr. Ingraham was an obscure performer in the West till Mabel Hill's rendition of his song, "Because I'm Married Now," at Hammerstein's about three years ago and a half ago brought him to the attention of M. Shapiro, the music publisher. Learning from Miss Hill who the author of her song was, Mr. Shapiro went to Chicago in search of the unknown young man and immediately added him to the staff of Shapiro song writers. Thereafter appeared the following songs: "Won't You Walk Home, Sweet Home, With Me for Old Time's Sake?" "Aren't You Coming Out Tonight?" "When I Dream in the Gloaming of You," "This is No Place for a Minister's Son," and "All I Ask of You is Love." Mr. Ingraham was about twenty-eight years old and leaves a widow and a baby daughter about a year old. Interment was at Mr. Ingraham's old home in Whiting, Ind.

William Vaughn Bryer, an old-time actor, died in Salt Lake City, Aug. 22. Mr. Bryer was born in Winton, Gallowayshire, Scotland, Aug. 1, 1833, coming to America early in life. His first American appearance was with William J. Florence in The Almighty Dollar. Seventeen years ago he went to Salt Lake City and played for several seasons at the Lyceum Theatre. He had also been associated with Edwin Booth and Lawrence Barrett. Mr. Bryer's wife, Nellie Drury, who was a member of the first stock company in Utah, died five years ago. Mr. Bryer leaves six children, Mrs. Owen Davis, wife of the dramatist; J. C. Bryer, Mrs. Andrew Arnoldus, Nellie Bryer, and Mrs. G. C. Calvert.

W. Charles Smith, for many years manager of the Lyceum, one of the oldest theatrical managers in point of service in the State and at different periods president of the New York State Billposters' Association, died at his home in Elmira, N. Y., Aug. 21. Manager Smith was one of the most popular men in Elmira. Many prominent

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theatrical people attended his funeral, which occurred Aug. 23.

James W. Harkins, Jr., author of Victor the Proscribed, produced in 1888; The Midnight Alarm, in 1890; The Fire Patrol, The White Squadron, The Man Without a Country, The Man-o-War's Man, The Substitute, Northern Lights, and a dramatization of Uncle Tom's Cabin, died in Plainfield, N. J., Saturday night. Mr. Harkins was forty-eight years of age.

Samuel Cooper, once business manager of the Herald Square Theatre, at the time of the occupancy of Hyde and Behman, and later advertising agent of the Columbia and Murray Hill theatres, died of tuberculosis in Washington Sunday. Mr. Cooper had already been re-engaged as advertising man of the Columbia and Murray Hill.

Eugene Van Woert, the theatrical manager, died at the Sunshine Sanatorium, Bensonhurst, Brooklyn, N. Y., Aug. 23. He was born in Springfield, Ill., in 1859.

Births

McILHERN.—A son to Mr. and Mrs. James McIlhern (Edna Heming), in Chicago, Ill., Aug. 18.

WITMARK.—A daughter, Carolyn Henriette, to Mr. and Mrs. Jaldors Witmark, in New York, Aug. 14.

Married.

COLBY-GARDNER.—Charles E. Colby to Georgia Gardner, in Decatur, Ill., April 29.

FORD-FRENTISS.—Harrison Ford to Beatrice Prentiss, in Rochester, N. Y., March, 1909.

LAMBERT-ROTHNER.—Harry Lambert to Edna Rothner, at New London, Conn., Aug. 1.

Died

BREYER.—William Vaughn Breyer, 75 years old, in Salt Lake City, Aug. 22.

COOPER.—Samuel Cooper, in Washington, D. C., Aug. 28.

HARKINS.—James W. Harkins, Jr., 48 years old, in Plainfield, N. J., Aug. 27.

INGRAHAM.—Herbert Ingraham, 28 years old, at Saranac, N. Y., Aug. 24.

JACKSON.—Ira W. Jackson, on Aug. 21, at Bridgeport, Conn.

MCILHERN.—Myrtle McGreevy, in San Francisco, Cal., Aug. 16, aged 3 years.

MOKELE.—Mrs. Bertha Mokele, in Milwaukee, Minn., on Aug. 17.

SMITH.—W. Charles Smith, at Elmira, N. Y., on Aug. 21.

SIMON.—Joseph Simon, at Chicago, Ill., on Aug. 15.

TRACY.—Mrs. Royal Tracy, at Scranton, Pa., Aug. 30.

VAN WOERT.—Eugene W. Van Woert, in Brooklyn, Aug. 23, aged 51 years.

WILLIAMS.—Charles Williams, at Louisville, Ky., on Aug. 22.

In Memoriam

DONOVAN.—In memory of my friend, Willie H. Donovan, boy soprano and character artist, who died Sept. 1, 1909, aged 14 years.

"Whom the gods love die young."
EUGENE BARRINGTON, London, England.

THE ACTORS' SOCIETY

A STOCK COMPANY OF SOCIETY MEMBERS ORGANIZED.

The New Academy Stock Company Recruited from the Ranks of the Society—Frances Young Returns from Abroad—Several Stock Engagements—Notes.

Frances Young, who went abroad three months ago, has returned to New York. Much of Miss Young's time was spent in London with friends, although she found time for several light-acting excursions. The most notable event in which she took part abroad was with Emil Hoch in *Mlle. Ricci*. She has brought back with her several one-act plays by Kate Lyon, whom she will represent in this country. At present Miss Young's plans for the coming season are indefinite.

In organizing his stock company at the Academy, William Fox made much good use of the society. In fact, he was able to fit out his entire organization from the Actors' Society. The opening bill, *The Girl I Left Behind Me*, the old war drama by Franklyn Fyfe, proved a great success, credit for which must be given to the excellence of the company. J. Gordon Edwards, the well-known stage manager, acts in that capacity for Mr. Fox. Frieda Knowles and Edward Lynch, leading woman and leading man, respectively, of the company found immediate favor with the large audience. Other members in the cast were John Dwyer, George Siddle, Anna Hollinger, Victor Browne, J. J. Kennedy, De Witt Newing, Corinne Cantwell, and Byron Douglas. Next week the company will present *Strong Heart*. Florence Gerald will join the company Sept. 12 to play the part of Lise Heath in *Salome Jane*, the part which she played with Eleanor Robson under the Lieder management.

Edward McWade, who last season was with *The Witching Hour*, and during the past summer had charge of the scenario department of the Solis Polyscope company in Chicago, will be in Bertha Kalich's company next season.

Allice Riker, who played in *The Bachelor* with Charles Cherry last season, has been engaged by Harry Davis for the Davis Stock company in Pittsburgh. J. Charles Hayden is another addition to the same company. He arrived in New York from Baltimore Wednesday afternoon and by Thursday afternoon he had been engaged for the Davis Stock company. Mr. Hayden returned to Baltimore Thursday evening where he spent Saturday and Sunday with Mrs. Hayden (Ethel Davis) and Master J. Charles, Jr., whose birth was recently noted. He joined the Pittsburgh company yesterday.

Walter H. Seymour has been engaged by William Ingersoll for the Ingersoll Stock company of Salt Lake City. The company will open on Labor Day, Sept. 5. Mr. Seymour spent his vacation at Nantasket Beach, Mass., where a trip or two up to Boston were the most exciting moments of the summer. Mr. Seymour had had a long season and appreciated the rest. Immediately on his return to New York he was snapped up by Mr. Ingersoll.

PROVIDENCE.

Albee Stock Company Close a Very Successful Season—The Empire's Booking.

The Blue Mouse, which proved so popular earlier in the season, was repeated at Keith's by the Albee Stock co. Aug. 22-27. With one or two exceptions the cast was the same as before. The co. in general acquitted themselves admirably, a vast improvement being made over the former presentation. Miss Scott was at her best in the leading role, and Mr. Churchill and Mr. Mortimer carried their respective roles with the usual degree of satisfaction. Hello Bill, Aug. 29-3.

Jack Singer's *Serenaders* continued during the week, 22-27, at the Westminster. The bill made a decided hit, and the work of George Armstrong and Lew Kelly stood out prominently toward that end. Jersey Lilies, Aug. 29-3.

The season at the Empire will open 27 with Thomas E. Shea in repertoire. Managers Spits and Nathanson are very optimistic about the coming season, and well they may be with the attractions they have already booked. As usual, the house will be run at popular prices. Prominent among the attractions booked are *Paid in Full*, *Folly of the Circus*, *George Evans' Minstrels*, *Checkers*, *The Thief*, *The Wolf*, *The Turning Point*, *The Traveling Salesman* and *The Third Degree*.

Bullock's Temple of Amusement, which has been closed for the past month undergoing extensive repairs, will again open Labor Day with an attractive bill of vaudeville and motion pictures. The theatre has been redecorated completely, and with the addition of a new lobby and balcony should present a fine appearance.

Hello Bill will be the final offering of the Albee Stock co. at Keith's this season, and on Labor Day vaudeville will again claim this popular house. Mr. Lowenberg, manager of the theatre, has recently returned from Europe, and with him has brought a number of contracts for some of the best attractions on the other side of the pond to appear at Keith's before the

season is over. All of the acts are new to Providence, and coupled with the ones which Mr. Lowenberg is about to launch over his own signature a very good season is looked forward to. F. V. HILLMAN.

LOUISVILLE.

News of the Opening Week—New Vaudeville House Ready for Business.

Macaulay's Theatre will open season here 5 with *Al. G. Field's Minstrels*. The season at the Avenue will open Aug. 29 with *St. Elmo* as the attraction and the veteran Colonel Charles A. Shaw in managerial charge.

The Buckingham opened its doors Aug. 21 with the Broadway Gaiety Girls in burlesque, drawing large business.

The Gaiety Theatre will close its summer season of motion pictures and vaudeville Aug. 27 and the regular season of burlesque will open 28. Manager Al Bourlien will continue as resident manager.

John Castle, the aeronaut who was fatally injured in making a parachute leap at Mt. Vernon Falls, was a Louisvillean. His remains were interred here Aug. 22. Harry and Helen Crawford tried out a new sketch during their engagement at the Gaiety. It is called *A Book Agent's Wife* and was written by a well-known man of this city. It went well and will be added to the repertoire of the Crawfords.

Edward W. Dustin, for a number of years manager of Hopkins Theatre, will during the coming season be located at Cincinnati as manager of the Walnut Street Theatre. A large delegation from Louisville Lodge of Elks, No. 8, attended the State reunion of the order recently held at Frankfort. The exercises were interesting and the hospitality provided was unbounded.

Many changes have been made at the Avenue preparatory to the opening. An entire new and enlarged lobby, elaborately tiled, is a feature in this connection.

John E. McCarthy, president of the National Vaudeville Association, is in the city and will remain for the opening of the new Walnut Street Theatre, which occurs Aug. 29. The house is an entirely new one, beautifully arranged and with all of the latest appliances, particularly noticeable being the electric apparatus used on the stage. High-class vaudeville will be presented under the management of J. Thomas Ward, formerly of Hamilton, Ohio.

Charles Williams, veteran doorkeeper at Macaulay's Theatre, died Aug. 22 of a complication of diseases. He probably knew more people than any one man in Louisville, and a gentler, kinder soul never existed. Peace to his ashes.

CHARLES D. CLARK.

DES MOINES.

Season Opened Under Favorable Conditions—Business Prospects Bright.

The new season at the vaudeville theatres opened Aug. 21, and within a week's time all the other theatres will be in full operation. With the continuance of Orpheum vaudeville and the entrance of the Buhan and Conside attractions in the new Majestic Theatre, Des Moines will certainly be amply provided with vaudeville entertainment.

At the Orpheum a good start was made with an opening bill having Hal Stephens in famous scenes from *Various Plays* as the feature act. Despite the intense heat the six acts were favorably received, and Manager Henry Sonnenberg is optimistic over the prospects for a successful season.

Lottie Mayer, the diving queen, was the principal attraction to start out the new year at the Majestic. The remainder of the bill was in keeping with a popular priced house.

The Shuberts sprung a sensation here by announcing that they would not only open the Auditorium this year, but that they would put on a strong list of attractions. Opening will take place 28 with Mabel Barrison and Harry Connors in *Lulu's Husband*. J. W. Helwick will be the resident manager.

The Show Girl opened at the Grand Opera House Aug. 25 for three days. Rose Stahl in *The Chorus Lady* will be the attraction at Foster's beginning Aug. 28. H. M. Haswood.

DENVER.

The Melting Pot Season's First Offering at the Auditorium—Vaudeville Notes.

It was expected that Edgar Selwyn and Margaret Mayo would be in town this week to look after rehearsals of Mr. Selwyn's new play *William Collier*, but after all our hopes the new play is not to go on, and Mr. Collier will close his four weeks' engagement with *The Dictator*.

The Man from Mexico in pleasing immense crowds at Elitch's this week. Ina Hammer, Joseph Kaufman and Mr. Daly are the only members left of the stock co., and each has done splendid work all summer.

Aug. 22 marks the opening of the regular season, when Walker Whiteside will appear at the Auditorium, presenting *The Melting Pot*.

The Tabor opens its twenty-ninth season 4 with *The Third Degree*.

The vaudeville houses offered the following bills 22-27:

Orpheum—Annabelle Whitford, Maurice Freeman co. Morati Grand Opera co. Work and Over, White and Simmons, A. O. Duncan, Poe and Uno.

Pantages—Kanciga, Sophie Tucker, George W. Day, Harvey and Hale, Juggling Millers, and Antonio Southern.

MARY ALTHEA BELL.

ST. PAUL.

Mrs. Finks to Appear at the Metropolitan—Stock Season Closes.

After a very quiet summer season the theatres are again taking on new life, and by the first of the coming week will all be open for business. This summer has seen a rich harvest for the motion picture and vaudeville theatres, and although several new ones have recently opened all have done excellent business.

One of the events of the season at the Metropolitan will be the appearance of Mrs. Finks the latter part of the week. Becky Sharp and Pillars of Society will be presented.

The Neill Stock co. at the Grand will end their season this week with Henry Miller's play, *Mrs. Neill*. The Neill co. have had a very good summer business and have given excellent plays in a very creditable manner. The regular season at the Grand will open Aug. 28. In Old Kentucky will be the attraction for the week.

The new Shubert, which has been under construction for nearly a year, has been completed and will be open Aug. 28. This theatre is not nearly as large as our other houses, but is very attractively designed, excellently furnished and decorated and will undoubtedly prove very popular. The Fourth Estate will have the honor of opening the new theatre on Aug. 28. G. A. MORTON.

CINCINNATI.

Hallet Thompson and George Turner at the Walnut—Grand and Columbia Open.

The Night of the Way is billed for this week's offering at the Walnut. The play is from Sir Gilbert Parker's novel. Hallet Thompson and George Turner appear in the characters of Charles Steele and Joe Fontaine. The attendance 25 was good.

Herschel Mayall and Edna Ellmore, of the Park Stock co. and their supporters, are playing to good business in a comedy, entitled *A Man in the Box*. This, with the *Battle of A. D. 2000* by a fleet of battleships, torpedo boats and other small craft, on the lake, furnishes an excellent programme at the Lagoon.

Coburn's Minstrels is the special free attraction for the week at Chester. On Sunday night was given a display of fireworks in honor of the opening of the Ohio Valley Exposition, which opened 29.

The bill at the Empress includes Lind, a well-known Parisian female impersonator; Heim Children, John Dillon, and Sully Brothers, acrobats.

The Grand and Columbia will open 4. A. J. MCNAIR.

TOLEDO.

The Farm Players Draw Good Houses—Marie Clifford Well Received.

The Lyceum opened the regular season Aug. 21 with *Cast Aside*. The theatre has been redecorated and presents a fine appearance. Mrs. Worthington's *Career* 22-27.

The Farm Players entertained large audiences at the Farm with *Cast 21-27*. Robert Gleicher, the popular leading man, won new laurels as the Hon. George D'Alroy and the character work of Edwin Carrawe was especially good. Marie Clifford, the new leading woman, was well received.

The Auditorium is being redecorated. Manager Otto Klivas has returned from his vacation and is making preparations for the many big attractions which are booked for this season.

The American opens 28 with the Payson Players in *Plaster's Wife*.

Large audiences greeted the Ginger Girls at the opening of the Empire Aug. 21-27. At both the Valentine and Arcade Theatres good vaudeville bills, and are doing capacity business. E. M. HAN.

MONTREAL.

Vaudeville at the Orpheum—Melodrama at the National—Pictures at the Franciscan.

Mila La Pia, spectacular dancer, is the headliner and a good one at the Orpheum Aug. 22-27. Loh, the mystic, is retained for a second week. Julie King and co. appear in an amusing sketch, *The Wrong Room*. The rest of the bill is fair without being startling.

Hassan Ben Ali, Troupe of Arabs and Myrtle Byrne, lady sharpshooter, and the Bruno-Kramer Trio of acrobats are the features of Shomer Park.

The stock at the National is appearing in the interesting melodrama *Globoletta*, with Mlle. Germaine Veohery in the leading role.

Alber and his four Polar bears is the headliner at the Franciscan. Motion pictures of the New Westminster Lacrosse match prove a drawing card. W. A. TAMMAYNA.

TACOMA.

Margaret Anglin and Raymond Hackett Well Received—Popularity of Motion Pictures.

Motion pictures have captured the masses and also the classes. It is difficult to hire a man to work at any great distance from a picture theatre for fear a new film will be put on and he will not see it. Vaudeville is a good second. In the meantime the legitimate suffers.

On Aug. 13 Margaret Anglin, at the Tacoma, presented *The Awakening of Helena Richie* to a good audience. The play, the co. and the staging were well received. Master Raymond Hackett was far ahead of any juvenile actor seen here. He appeared as David Allison.

Margaret Illington is holding daily rehearsals at the Tacoma and will present *Until Eternity* Aug. 28-7. FRANK B. COLE.

CLEVELAND.

Florence Roberts' Second Week at Euclid Garden—Season Opens Well.

The season of 1910-11 will be in full blast next week. The Girl in the Taxi opens the Euclid Avenue Opera House Aug. 29-3, and Lew Dockstader the Colonial Theatre.

Florence Roberts has met with phenomenal success at the Euclid Garden, presenting *Sham* for her second week, Aug. 22-27. Miss Marner 20-3.

The stock co. closed at the Colonial Theatre 22-27 with *A Night Off*, proving a good bill to end a successful season.

The Port of Missing Men was presented by a good co. at the Lyceum Aug. 22-27. The Little Girl That He Forgot 20-3.

Woman Against Woman was the bill of the Holden Players at the Cleveland 22-27. A House of a Thousand Candles 20-3. WM. CRATON.

AROUND VARIOUS CIRCUITS.

Optimistic View of the Coming Season Expressed by the Managers of Booking Offices.

American Theatrical Exchange.

Bookings through this office the past week are Baby Mine and Green Van Stralder. The outlook is very promising for companies playing the Southern States.

Shirley Dew in *Billie* is the first big attraction booked through the South. He closed at Charleston, S. C., Aug. 29. This attraction will be followed in order by *Julius Caesar*, *Jefferson De Assis*, *Clay*, in fact, by all of the Shubert, Lighter, D. V. Griffin, William A. Brady, and H. W. Savage attractions.

Charles A. Best Southern Theatrical Circuit (Inc.).

Abner's Grand Opera company, Baker and Castle's Grand Opera company, William A. Brady's A Continues from *Aladdin* and the *Blue Bird*, George H. Brown's *The Sign of the Cross*, and *Wagonwheel* and *Komodo* will be in full force just booked time over the circuit.

John J. Vogel, manager of the National Large comedy, *My Wife's Peculiarities*, advise this office that business is very satisfactory, and that the outlook is better than ever.

Markey and Trout, managers of the Memphis Opera House, Front Royal, Va., called at the office last week and expressed the outlook for business in Virginia better than ever. They are negotiating for the management of a new opera house at Strasburg, Va.; also for theatre in Charlottesville, Va., and Leesville, Va.

Coburn's Minstrels started the season with *Clay* and is entirely new. They opened in Cincinnati, O., and are now on tour in the States. J. A. Coburn is a good sound (with the exception of *Clay*) now he is looking for the theatre house, and remarks that *Clay* is better than the rest.

H. P. Anderson, manager of the New Britain Opera House, Danbury, Conn., advised that the outlook for the coming season is better than ever. He is delighted with the number and the class of attractions he has booked.

There will be a new theatre for the coming season at Greenville, Tenn., which will be represented by this circuit.

S. B. May has assumed the management of the Court House Auditorium at Marion, Va., reported by this circuit.

F. P. Dugan, manager of the Manning Theatre, Middletown, Ky., advises that business in his theatre is progressing rapidly. He will have one of the prettiest theatres in the South when completed. The bookings for Middletown are better than ever.

John I. Shipley has assumed the management of the Piedmont Opera House, Greensboro, N. C. The theatre has been remodelled and made up-to-date; a number of first-class attractions have been booked at this place. Mr. Shipley is negotiating for several other theatres in the Southern territory. All Southern theatrical interests are represented by this office.

J. J. Coleman Circuit.

George D. Lee has leased the Auditorium at Macon, Ga., and bookings have been arranged for with this connection.

Felix Rutherford has secured the lease of the Newport Theatre at Newport, Ark. Charles Holderman has bought Harry Summers' lease of the Indiana Theatre at Marion, Ind., and has placed his bookings with the N. T. O. A.

National Theatre Owners' Association.

Secretary J. J. Coleman announces the addition of the following new members to the N. T. O. A. during the past week: Jackson, Tenn.; New Theatre; Ellettsville, Ind.; Dakota Theatre; Paducah, Ky.; the Kentucky Theatre; Jacksonville, Fla.; Duval Theatre; Greensboro, N. C.; Clair Theatre; Yalobusha, Miss.; City Opera House; Watertown, N. Y.; City Opera House; Wellwood, Pa.; Auditorium; Myrtle, O.; Myrtle Theatre; Parkersburg, W. Va.; Theatre; Rochester, Pa.; Majestic Theatre.

ACTIVITY OF WITMARKS.

"Cheer Up, Brothers," a new song by Louis Weisly, is being used in vaudeville by Al. Carleton, and in a sketch called *Maryland*. "That's Yiddish Love" is finding favor in the repertoire by Mildred Haywood, James Waters, John Niseman, Mildred Gilmora, the Four De Wolfe, the Four Musical Monarchs. "Temptation Rag" is included in the song list of the Four Musical Monarchs and in *The Soul King*. "Temptation Rag" is by Henry Lodge. Also in *The Soul King* is "Awake, Dearstone," by Louis Weisly and Ernest H. Ball, has been introduced with successful results. Trichette and Trigone are making excellent use of Albert H. Pitt's "id" song, "Don't You Want a Pussy Wussy Cat?" In Chauncey Olcott's new play, *Barry of Ballymore*, Mr. Olcott introduces "I Love the Name of Mary," "Mother Machree," "In the Sunshine of Your Love," "Wild Rose," and "My Land." All these songs are published by M. Witmark and Sons.

The Wife Tamers' Bid for Popularity—What the Western Metropolis Really Likes—A Theatre Building Worth Millions Projected—Colburn's Chat.

Persons interested to know, and this may include William A. Brady, who has been growling about Chicago's decay as a "show town," where "anything is used to make money," may go to the Cort Theatre and see in Jumping Jupiter what Chicago likes and patronizes liberally as a Summer or general entertainment. Thursday night the Cort was filled almost to the last seat in the gallery, and applause was virtually continuous; anyhow it was constant. Great improvement was noted over the first performance. The unsuccessful songs were gone and in their places were several hits by Mr. Carle, Lillian Shaw, and others. Another secret of success is the ample supply of ability in the cast. Edna Wallace Hopper grows in popularity in a

J. K. Murray's voice was still sounding well last week at the Majestic in a popular little playlet which he gave with

Reile Davenport. Disengaged. Care Mission
Office. * * *

Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

Become Red, Weak, Weary, Inflamed and Irritated. Murine Eye Remedy Soothes and Quickly Relieves. The Favorite Eye Tonic.

NEWS OF BOSTON THEATRES

Labor Day Will See the Season in Full Swing—The Climax Scores—The Craig Stock Company Has Clear Field—My Man—A Proposed Pageantry—Notes.

(Special to The Mirror.)

Boston, Aug. 30.—Three more Boston houses, the Park, the Castle Square and the Boston, throw open their doors for the regular season to-night. That leaves only two to open on Labor Day, which will see every place in the city in full swing for the new dramatic year.

It was another case of The Man from Home at the Park, where The Climax was the new play—new for Boston, but old for all the rest of the country. Last Spring local theatregoers saw The Man from Home after it had long runs elsewhere, and now with The Climax, people who had been to New York two seasons ago saw it, but the stay-at-homes had to wait all this time. It was certainly worth waiting for, and it opened the new year at the Park in a fashion that was quite on a par with the year that closed in July. The cast is small, but well balanced, and the musical sidelights of the play were made most effective.

John Craig has a complete monopoly of the stock company business in Boston now with the opening of his new year at the Castle Square. The Lindsay Morrison company closed its summer season and moved to Lynn just as Mr. Craig reopened his house for the Fall and Winter. He chose The Squaw Man for the opening play, and the populace certainly evaded the age limit. Mr. Craig was at his best, and May Young, Donald Mack, and all the other former favorites in the stock company were given cordial greetings.

My Man's first presentation in Boston made the third event of interest in town to-night. It came to the Colonial after a couple of preliminary performances at New Haven, and it was in fine shape for the presentation. An added interest came in the presence of Mabel Taliaferro in the cast. Her plucky action in stepping into the vacancy caused by the illness of Edna Brothers really saved the piece. She was a quick study, and she played the part with great effectiveness and made the young wife even more prominent than the dramatists might have intended. The piece is based upon the magazine story, The Quality of Mercy. Among the others in the cast with Miss Taliaferro were Robert Drouet, Anne Sutherland, and Campbell Golland.

It was with a reminder of last season that The Boston began its new year to-night. The Girl from Rector's had one of the biggest engagements of the year, although it could not stay here so long as other pieces did. Now it comes back, but this time the engagement is for a single week. The cast is quite the same as for the engagement which just closed in New York, with Elita Proctor Ota, always a great favorite here, with a character which she plays with effectiveness in every way. Following this will come The Round Up, for the first time, with an adequate stage to show the battle scene.

The Merry Widow keeps on at the Majestic, and it looks as if it might be some time before there will be any necessity for a new attraction at that house; indeed, nothing is announced to follow, and the production has started in where it left off two years ago. A large body of Vienna students were in Boston last week on a tour of America, and when they were taken by the Majestic in trolley cars and saw the sign, The Merry Widow, their joy knew no bounds.

Wright Lorimer's return to the Boston stage after a long absence has proved especially interesting at the Shubert, and although that house has had musical features a good share of its history, the Biblical drama goes well, especially in the elaborate fashion with which Mr. Lorimer has equipped it. This is the last week and then comes Frank Daniels in The Belle of Brittany, for his first Boston engagement in two seasons.

Brewster's Millions, which was the first elaborate scenic production that Frederic Thompson gave in Boston, is

now winning equal popularity in the popular priced field. It made a pronounced hit at the Grand Opera House to-night. The cast was effective in its way, and the realism of the steam yacht at sea was quite as sensational as at any previous presentation of the piece here. The Orpheum starts its new policy of vaudeville and pictures, and the American Music Hall is no more as a title. For the first bill the list includes Violinsky, Nina Ruffy, Williams and Walker's Chocolate Drops, with King and Bailey, Rita Redmond, Walker and Ill, James J. Morton, Lew Welch, Burleigh's Balloon Girl, and Sherman de Forest.

Keith's has two of the leaders of Lindsay Morrison's Summer stock company, Eleanor Gordon and Theodore Fricbus, in a sketch, together with Joseph Hart's Bathing Girls, Rose Pitonof, Quinlan and Richards, Charles Semon, Four Readings, Richards and Montrose, Al Haynes and Julia Redmond, and Swan and Hambar.

At the Howard Athenaeum the Girls from Dixie are the wheel contingent, and there is also a strong house olio.

The Tiger Lillies move up to the Columbia, and in addition there are the special nights of the week, as usual.

For the second offering of the season at the Gaiety The Serenaders fill the stage.

At Waldron's Casino Mr. Waldron's own company, The Trocadero, makes its local bow, giving a double interest to the week.

Out at Norumbega Park for the week are the Five Boies, Hamilton and Lewis, McNish and McNish, and the Three Lovellias.

This is the last week of the season at Paragon Park and after Labor Day only the Palm Garden will be open to entertain automobile parties.

John Craig quite naturally has the habit of reviving The Circus Girl at the Castle Square, and for his first change he will add chorus girls and revive this English musical comedy.

Jack Mason, the proprietor of the Rents-Bantley show, was engaged to reconstruct the dances of Three Million Dollars, and as a special compliment he invited the whole company to attend a professional matinee which he gave at the Casino 24.

The managers are all speculating as to the effects of the Harvard Aviation Meet at Squantum, 8 to 13. The events are nearly all to take place late in the afternoon, and that will interfere somewhat with attendance at the theatres in the evenings. It is noticeable that several of the houses will begin their engagements with the evening performance, thus omitting the Labor Day matinee, which has been an annual feature, although business has been bad save when there has been a rain.

Rosalind Coghlan went from Gloucester to Rockaway Beach and will remain there until the time for opening her season with Robert Edison in Where the Trail Divides.

Ida Mülle has concluded her series of Summer monologues at North Shore hotels and after a week at Winthrop she has gone to New York, and may go into vaudeville with a new sketch written for her.

One of the features of the last week of Lindsay Morrison's Stock company at the American Music Hall was the advancement of John Meehan to the position of leading man in The Liara. Wilson Melrose went to The City to replace Walter Hampden.

B. P. Cheney and wife (Julia Arthur) have been spending the latter part of the Summer cruising about in their new steam yacht, the Jule.

The Shubert is trying the innovation of girl ushers this season, while the Castle Square has given them up. That leaves the tally just the same.

There promises to be quite a dose of pageants here in the near future. A scheme is under agitation to have a pageant to typify the growth and prog-

ress of America on Columbus Day, Oct. 12. It was suggested that the Harvard Stadium would be a good place, but just about that time the stadium is used for football, which the college boys consider vastly more interesting than pageantry. Later there is going to be a big missionary exposition in Mechanics' Building, and in this they plan to introduce Darkness and Light, which was used in pageant form in the Orient in London a couple of years ago. The exposition is supposed to last for a month, and folks are wondering if it won't be another case of Hiawatha, which was given there.

Eleanor Robson and her husband, August Belmont, went down to the Cape Cod Canal last week to see what progress was being made, and she busied herself by taking a number of snapshot photographs. They made the journey in their private car.

There was a gala afternoon at Keith's last week when the members of the Hull Gala Day Association went there and presented a great loving cup to Rosa Pitonof, the swimming girl, in appreciation of her services in making the gala day a success. The presentation speech was made by Hon. W. T. A. Fitzgerald.

Francis J. D. Ferguson, ticket agent of the Boston and the ball grounds, is recovering from the effect of his accident last Spring. For some time he was confined to his room, but now he can walk without a cane.

There is one theatrical man who is going to get ahead all right. He wanted clippings of his attraction in Boston and he got an office boy to save them for him. For seven weeks the youngster worked, and the man's scrapbook flourished, after which he left town without even saying "Thank you" or paying a cent for the boy who had put in so much extra time on his behalf. JAY BENTON.

JERSEY CITY.

The Wolf Opens Season at the Majestic—Work on New House.

The Majestic Theatre opens for the season Aug. 30, when The Wolf will be the attraction until Sept. 3. During the Summer Manager Henderson has had the usual cleaning done (although this is a new house and was in excellent shape when the season closed). Frank Henderson feels elated at the bookings secured him for the season. As is the custom of the Hendersons, all the old attractions return.

The new Orpheum is being pushed to completion, but from present indications will not be ready to open until about October. Charles H. Blaney has secured a lease of the theatre and will open it with Cecil Spooner, alternating with Edna May Spooner and musical comedies.

The Monticello Theatre is promised to be ready for opening around the holidays. The policy of the house has not been announced.

The Bon Ton ends its successful Summer season of motion pictures and vaudeville 27, and opens the burlesque season with matinee 28. The New Century Girls will be the first attraction of the Western wheel here. Manager Thomas W. Dinkins is still in front of the house for the "tenth season."

William T. McHenry, of this city, has written all the musical numbers for May Irwin's new venture, Mrs. Jack.

Manager Frank H. Henderson and family Summered in the White Mountains this term, and for the first time since his birth missed the three months' vacation at his old home in Long Branch.

WALTER C. SMITH.

OMAHA.

Regular Season Opens to Good Business—The Brandeis Soon to Open.

The Orpheum was the first theatre to open the regular season in our city, and the premier performance Aug. 31 were greeted by two enormous houses, attracted not only by the unusually good bill, but also by the reputation that this house well deserves. The theatre has been renovated throughout, and in spite of the strong counter-attractions we predict another successful year for the Beck Theatre and its genial manager, W. F. Byrne.

The regular season of the Krug also opened 21 with the Miller road co. giving Mark Swan's melodrama, At the Risk of His Life, to be followed 23-27 by the Holland Clifford Amusement Co.'s Western drama, The Cowboy and the Thief, with The Show Girl undervalued for week of 22. The American Music Hall, our new Marie vaudeville theatre, will be opened week of 23 with The Barnyard Romance co. as the headliner.

Moore, Woodward and Burgess, managers of the beautiful Brandeis amusements that they will open 11 with Mary Miller in Her Husband's Wife, followed by Billie Burke.

The mere announcement that The Beauty Trust is to open at the Gaiety for week of 28 has started a run on the box-office, and Manager Johnson is congratulating himself that this year the burlesque will make the run from Minneapolis to Omaha and thence to Kansas City, instead of running up the river as they have heretofore been doing, thus allowing us a full week's performance, whereas last year we had only six days.

The Boyd will be occupied as it was last year by the Woodward stock co with Eva Lang as the principal attraction starting Aug. 27.

This accounts for six prominent theatres and there are rumors of still another one, it being definitely stated that the management of the Auditorium have opened negotiations with the Shuberts to reconstruct the house for their use during the season. It is rather understood that the Shuberts will take over the Boyd at the end of another year. While they are all welcome and this is a fine business town, it seems to your correspondent that there is grave danger of overdoing even a good thing.

J. KINGWALT.

WASHINGTON.

Closing Weeks of the Columbia Players—Notes of the Opening Season.

WASHINGTON, Aug. 27.—The eighteenth week of the successful season of the Columbia Players at the Columbia Theatre presents to a large opening audience a most excellent performance of Charles Hana Kennedy's The Servant in the House. The play was admirably cast with Everett Marshall as Hanson, Paul MacArthur as the Dralman, Edwin H. Curtis as the Bishop of Lancashire, Frederick Forrester as the Vicar Rev. William Smythe, Arthur Hitt as Rogers, Blanche Hall as the Vicar's wife and Rayella Sherwood as Mary. The Summer stock season at this house after a period of nearly five months will close Saturday night, Sept. 10, with the week's play, The Marriage of Kitty—and the regular season will immediately begin—opening Sept. 12 with Al. H. Wilson in his popular success, Mels in Ireland. The bookings to follow for the first weeks of the season include the musical offering Deacon Pinch, with Harry Kelly, Robert Hilliard in A Fool There Was; The Third Degree; Cohen and Harris' dramatic offering, The Penalty, and Al. H. Wood's production, New York.

The National Theatre, after a thorough overhauling and renovation, will commence the regular season, with a matinee Labor Day, Sept. 5, when Thomas W. Ely will present for the first time Langdon MacMichael's new play, The Storm. During the vacation period more than \$15,000 has been expended by Manager William H. Barry in various improvements in and about the theatre, including the entire rebuilding of the stage, remodeling of the dressing-rooms, installing new and up-to-date heating arrangements, new tube electric wiring throughout the house, modern sanitary plumbing, new marble washstands and toilets, and generally everything needed for the comfort and welfare of the players.

Chase's bill for the week presents the electrical expert Dr. Carl Herman; Johnboth Brice and Charles King in musical extravaganza; Herbert Warren company in the comedy sketch, The Sultan's Wife; Cress and Josephine in a musical comedy, and a new and clever play, The Howard Brothers, starring; Charles and Willis in the Comedian and the Girl. Having successfully launched the season at 1910, Manager Plympton E. Chase has returned to his country place, Beverly, at Sparta, O., to remain until October.

The Chateaux Trunk Mystery is this week's attraction at the Academy of Music, which opens well. The play deals with the Chinese situation in New York. Next week, Harry Clay Blaney is in the Bay Room Wall Street.

The burlesque offering for the week of Aug. 27 comprise Jack Hama's Great Woman Show at the Gaiety and Miss New York, Jr., at the Lyceum Theatre.

Ina Claire, a talented Washington girl, is credited with making a big personal hit in Richard Carle's new musical comedy, Jumping Jupiter. Miss Claire's imitations of Harry Lauder, Vesta Victoria, and other theatrical celebrities are pronounced exceptionally clever and artistic.

Whiting Allen is here attending to the preliminary work incidental to the presentation of the Langdon MacMichael play, The Storm, in which the leading roles will be played by Robert T. Hall and the English actor, Conway Turle. Following this play the stage of the National will be occupied by Cohen and Harris' attractions for two weeks. On Sept. 12 they will produce the new comedy, Get Rich Quick Wallingford, and on Sept. 19 they present Adelaide Thurston in a new play, Catherine Chisholm Cushing, of this city. The play is called Miss America, and the locale is Washington and its suburbs.

The Gynas H. Hertz successful moving picture series at the Columbia Theatre has necessitated the extension of the original contract for Sunday night presentations throughout the month of September.

JOHN T. WARD.

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ST. LOUIS.

Laura Nelson Hall in The Lone Hand Seen for First Time—Bills of the Week.

The Lone Hand, a melodrama fresh from the pen of William J. Hurlbut, had its premiere production at the very capable hands of Laura Nelson Hall and a good supporting company at Suburban Garden last week. Miss Hall's work as Mary Buchanan was all the part would permit of. The plot: Mary Buchanan, a young newspaper woman, is in love with a young consumptive architect, whom only a year or two in the West can save. Pushed for funds Mary Buchanan undertakes to obtain \$5,000 or \$10,000 by producing evidence against the wife of a rich man who is suing for a divorce. In trailing the woman Mary discovers that she has been meeting secretly a strange man. Suspense. Thus it develops that the woman is Mary's mother, the strange man Mary's father. Further, it develops that the Mephistopheles of the evidence suggestion, their physician, is the real criminal for whose crimes the "strange man" was imprisoned. But a compromise is effected and Mary keeps the money and nurses her friend to health. Harry Fenwick and Thurston Hall, in suitable roles, made their usual good impression. Kenneth Hill also scored.

The American housed Billy S. Clifford in The Girl, the Man, the Game, a two-act farce with musical interpolations, and possession of a very fruitful plot. The chorus was well-dressed and drilled, the star very capable.

As the Sun Went Down, a new drama, played the Imperial last week. It is a tale of love and adventure in the Sierras. The redemption of a woman with a past also finds a place in the play. Etha Williams headed the cast.

The Boy Detective, the Blaney play, scored at Havlin's last week, the main part being taken effectively by Harry Bewley. Good houses prevailed.

Forest Park Highlands headlined the Hanlon, acrobats, in Fantasma; Flo Adler in catchy songs, Harry H. Richards and co. are good numbers.

Delmar Gardens headlined Willis Holt Wakefield in her own peculiar songs last week, and she was called back several times by lovers of the semi-suggestive. Maumon's Park headlined Sam Hoyer's sketch, The Iceman, last week, and it went well. Mechan's Dogs and Howard O'Neill in a comedy singing and talking act were noteworthy.

The Columbia opened its second week with an excellent bill, toppling The Love Waltz. Good singing and seductive dancing characterized The Merry Widow-like little act. Other acts were very good and well rendered.

Tar and Feathers, the play by Lewis B. Elv, which won the Times playwright contest, closing Aug. 1, 1910, is now in preparation for production by the stock company at Suburban Garden this week. It is a play of Missouri life and will no doubt strike a responsive chord in loyal hearts.

The Princess, the new house opening at Grand and Olive, under management of Dan A. Fiskell, will play William Morris vaudeville; motion pictures will be eliminated and an intermission between acts will be established. Its first headliner will be A Barnyard Romeo.

Lyman H. Howe is drawing strongly at the Century by his excellent travelogue, A contest as to "What Animal Loves Music Most" is much mooted.

The new Shubert is in readiness at Twelfth and Locust, as is the new Colonial, at Delmar and Euclid.

Bills this week: Suburban, Tar and Feathers; American, The Rosary; Imperial, East Aside; Havlin's, Tennessee; Tess; Forest Park Highlands, vaudeville; Delmar, vaudeville; Maumon's, vaudeville; Columbia, vaudeville.

FREDERICK L. DOYLE.

SEATTLE.

National Opera Company at the Alhambra—Sidney Payne and Jane Tyrrell Pleased.

At the Alhambra the National Opera co. gave a good presentation of The Mikado, Aug. 17-19, matinee 18, before medium houses. In the cast were Aida Hemmi as Yum-Yum, Elvia Croix as Senjuro, as Katsusha, Kathleen George as Petti-Sing, George Kunkle in the title-role, Charles Couture as Nanki-Poo, Al Sykes as Ko-Ko, James Stevens as Pooch-Bah, and others. Same co. in the Chimes of Normandy, 20. The Russell and Drew Stock co. at the Seattle appeared in The Old Clothes Man, 14-20, which pleased audiences averaging good business. Sidney Payne in the title role invested the part with skill and cleverness. Jane Tyrrell as leading woman appeared to advantage, and the other members of the cast gave good support. Same co. in The Queen of the Outlaw's Camp, 21-27.

The offering of the D. S. Lawrence co. at the Lois was Three Weeks, 14-20, which drew houses ranging from medium to capacity. In the cast were Jane Vivian Kelton, Daisy Davis, Lawrence Norval MacGregor, Philip Sheffield, Alf T. Layne and others, who displayed their usual skill and ability. Same co. in Texas, 21-27.

The eighteenth anniversary and commencement exercises of the Acme Business College, 18, at the Moore drew a large attendance. An interesting programme was rendered, and some prominent speakers addressed the audience. Among the special features were selections on an instrument called the Vina, played by Mrs. U. L. Deas, an exponent of ancient Hindoo music.

BENJAMIN P. MESSERVET.

KANSAS CITY.

Six Houses Open to Good Business Despite Hot Weather.

The season of 1910-1911 is on. Six of Kansas City's ten theatres are now open and the others are announced to fall in line within the next two weeks or so. The theatres to open 21 were the Grand and Gillies, playing combination attractions, and the Century and Gayety, burlesque houses. The Empress and Globe, vaudeville, have been open throughout the summer. The opening week was anything but favorable to indoor attractions, as some of the hottest weather of the summer has been experienced during the past few days, but in spite of this handicap the crowds turned out in goodly numbers.

The Flirting Princess, at the Grand 20-27, opened to a capacity house and in spite of the heat have done an excellent business. Harry Bulger and a big co. made much of the merry musical farce and won much laughter and applause. Mr. Bulger, who is an old-time favorite here, was at his best as Sport Bangs, and won many laughs and enthusiastic applause for his songs. Of the supporting co., Bessie Jensen as the Princess was a most decided hit, her Valse dance being an artistic feat of fast and furious movements, and scored heavily. Other members of the co. were well fitted to the parts assigned them, and the musical numbers were well received without exception. The staging and costuming were attractive. Beverly of Graustark 28-3.

The Down in Dixie Minstrels were the initial attraction at the Gillies 21-27, and a crowded house welcomed the players at the opening performance. John Hucher, the Alabama Blossom, headed a large and capable co. and the entertainment pleased. Entertaining specialty numbers made up the first part, while a skit called The United Brothers of Possum Catchers was the second part. The Cowboy and the Thief 28-3.

The Pennant Winners was the opening attraction at the Century 21, continuing for the week to good business. It was a bright, snappy affair and was a happy choice for a first offering of the season. Elmer Tenley and J. W. Sherry were the leading fun-makers, and with the assistance of May Yul and a capable co. of more than average good looks and ability, proved a decided success.

The Gayety had The Beauty Trust for their opener 21, and the big musical burlesque, with Elie and Cady as the leaders, found ready favor with the big crowds. Catchy music, attractively costumed chorus and a generally entertaining performance formed a strong combination that was well received. Ethel Kirk and Ethel La Vere deserve praise for some well rendered musical numbers. Manchester's Crackers 22-3.

Marjorie and co. in a playlet called The Hand That Rules, a labor play, was the Empress headliner 21-27, playing to the usual good business. An entertaining bill was well received.

Earl and Fred Steward, manager and treasurer respectively of the Shubert, have returned from an extended trip East, where they have been looking after the booking and general interests of their theatre for the coming season. Mabel Harrison in her new play, Lulu's Husband, is announced as the opening attraction for the week of 8.

The Orpheum will reopen 4 with a big vaudeville bill, the acts to be announced later. Manager Lehman's theatre has been entirely remodeled from cellar to roof, and will present an entirely different appearance at the opening. Over \$50,000 has been expended in repairs.

The Duncans, in their production of Bleektra, gave four performances at the Casino Aug. 21-24, to fair sized audiences.

D. REDDY CAMPBELL.

NEWARK.

Personal Mention for Members of Aborn's Company—Margaret Keene's Excellent Work.

The Aborn Bros. presented The Red Mill at the Olympic Park Aug. 22-28. Walter S. Willis and Nell McNeill made great hits as Kid Conner and Con Kidder. As newcomers at the Park both are welcome additions to the force. Florence Quinn, in the role of Gretchen, in which she made such an agreeable impression at the Newark last season. Harry Herman, as the old innkeeper, was most satisfying, giving a performance that was above the average. Dorothy Hutchinson as Tina and Sadie Kirby were excellent. Steve Stolt as the Captain deserves special mention. Edith Bradford returns 29.

Margaret Keene repeated her success as Camille at Electric Park Aug. 22-28. It was but a few weeks ago she appeared in this role at the Columbia and caused the critics to sing her praises. Miss Keene is in sympathy with the character in so far as it is a medium for dramatic expression, and in depicting it enables her to give new touches to her scheme of delineation, making it more convincing. Her work is excellent. Excellent support was given Miss Keene by Campbell Station as Armand, Cora Belle Green as Mrs. Prudence, Emily Le Fevre as Olympia, Laura Bastlake as Nanine, Marden Prince as the father, and William Kent as De Verville.

The Columbia opened Aug. 22 and presented Brewster's Millions. A spirited and smooth performance was given by Nestor Lennan as Colonel Brewster, Carl Gerard as Monty Brewster. Others in the cast are Grace Nile, Louise Sanford, Earl Christie, Allen K. Keene, Arthur H. Ashley, Carlton B. Griffin and Lew Krause. Graustark 28. The Newark opens 5 with The Third Degree.

GEORGE S. APPLIGATE.

Zelle Davenport. At liberty. Address Mirror.

SPOKANE.

Some Dates Ahead for the Auditorium—News of the Week.

Margaret Anglin and her co. played to capacity in the Auditorium in The Awakening of Helena Richie Aug. 16, 17. The cast included Nelly Williams, Gertrude Swiggett, Walter Howe, John H. Crawford, Eugene Shakespeare, Master Raymond Hackett, and Halbert Brown. Walker Whitehead 4; A Stubborn Cinderella 7; John Mason 18; Viola Allen 28; Arizona 28; The Cow and the Moon 30; Goddess of Liberty Oct. 2; Mary Mannering 5; The Blue Mouse 7.

Norwegian Singing Society will send a delegation of twenty-two to Eureka, Cal., Sept. 1-5, to capture the United Norwegian singing society of the Pacific Coast for Spokane in 1911. The big organization takes in Spokane, Seattle, Tacoma, Everett, Portland, Astoria, San Francisco, Oakland, Los Angeles and numerous smaller cities.

Spokane Lodge, No. 47, T. M. A., entertained at a midnight festival in Natatorium Park Aug. 19, 20. The feature was the music by the T. M. A. band and orchestra, composed of all the union musicians in Spokane. There were also acts by a score of vaudeville performers playing in local theatres. The festival was attended by several thousand. The committee in charge of the entertainment was composed of E. H. Metcalf, James Anderson and Harvey Hemmett.

Kathryn Ridgeway, dramatic reader, who is visiting her former home in Spokane and Coeur d'Alene, will give an entertainment as a benefit for the day nursery of the Spokane Woman's Club before returning to New York.

L. B. McGee has bought the Gem Theatre at Wenatchee, Wash., from A. J. Ritz. Mr. McGee was formerly manager of the Pacific States Telegraph and Telephone Co. Mr. Ritz's reason for selling was his good fortune in drawing a quarter section of land on the Flathead Indian Reservation, where he will locate.

J. W. Olney, of Spokane, has written a lullaby called "Sleep, Baby, Sleep," set to music by Mrs. L. A. Stamp and published by the Harry L. Stone Co. here.

Karl Hiedelsberger, solo violinist, formerly director of the Spokane Symphony Orchestra and Singing Society Germania, has closed an engagement for eight weeks on Orpheum time and will present a twenty-minute concert act, illustrating the music with motion pictures and colored slides.

Robert H. Cosgrove, secretary and manager of the Spokane Interstate Fair, has engaged the Glenn H. Curtiss Aeroplane Co. of Hammondsport, N. Y., to make a series of flights here Oct. 3-8. Either J. C. Mars or Charles F. Willard will man the craft.

Hilda Carol, premiere danseuse, and her ballet of twenty-four, have been engaged by the management of the Spokane Interstate Fair as its vaudeville headliner for the week of Oct. 3. There will be two numbers of the ballet. The girls will be dressed in patriotic costumes, the music being an arranged medley of popular national airs.

W. S. McCREA.

DETROIT.

All Houses Open and Indications of a Busy Season Here.

In the sense that all the theatres are open the theatrical season is in full swing in Detroit, and, while the patronage is not all that could be desired on account of the warm weather, the early signs point to a busy season.

At the Opera House, Aug. 22-27, the Sheehan Grand Opera co. offered Carmen, and Elaine De Sellen gave a vivid and fascinating interpretation of the title-role, the part of Jose being assumed by Mr. Sheehan.

The Bonsteels co. selected Henrietta Crossman's comedy success, Sham, for the week's offering, and Miss Bonsteel was seen to advantage in the role of Katherine Van Riper. Next week the double bill of Lady Frederick and Cottage in the Air is announced.

Charming Augusta Gliese was the undisputed stellar attraction at the Temple Theatre, 22-28, and, taking applause as the criterion, was one of the most popular of the summer offerings. Dick Lynch, of Detroit, more than made good on the same bill, balance of which was made up of the following: Jewell's Manikins, Walsh Lynch and co., Lawrence Crane, Columbia Comedy Four, Robert De Mont Trio and Odell and Kinley. Next week, Eight Geisha Girls from Japan.

At the newly decorated Gayety, Manager J. M. War inaugurated the opening of the burlesque season by presenting the Dainty Duchess Troupe, featuring the Watson Sisters. Both burlesques were well dressed and boasted an unusually large chorus. The olio also was above the average. Next week, Ginger Girls.

Little Blair Parker's always welcome drama, Under Southern Skies, was the vehicle selected to open the Lyceum, 21. The Port of Missing Men, a dramatization of Meredith Nicholson's novel, is underlined for next week.

The Rollickers, newly dressed and featuring Champion Jack Johnson in the olio, drew capacity business to the Avenue Theatre, 21-27. The singing of Allee Maude Poole, a Detroit girl, came in for an unusual amount of applause. Next week, The Brigadiers.

Hall's Associate Players, in Edmund Day's Fight Play, Pals, were seen at the Lafayette, 21-27.

The headliner at the Miles, responded for the season 21, was Alfred the Great, the monkey with the human brain.

ELYP. A. MARONI.

SAN FRANCISCO.

The S. R. O. Sign in Evidence of the Columbia—Farris Hartman Doing Well.

The Columbia opened with Seven Days Aug. 16 to a crowded house, which was very highly entertained. The cast was superbly placed and each one acted his or her part admirably. This play will run a second week, ending 30. The Spendthrift ran to crowded houses during every performance, and the matinees were so popular at the reduced rates that there was a R. O. and hundreds were turned away.

The Alcazar has done a very large business during the engagement of James K. Hackett, a special matinee having been given 18. Monsieur Beaucaire was the bill. The programme for the week was divided between the above named play and The Prisoner of Zenda. Commencing 23, Mr. Hackett will offer Samson during his final week.

Farris Hartman has struck a good "lode" in Mary's Lamb, so much so that the play had to be continued during the second week, ending 21. Florodora has been postponed until 21.

Mat Travers, who was long years ago an associate of Junie McCrea, is dying at Boyes Springs, which is located about seventy-five miles from San Francisco. The White Bait gave a benefit for him at the American Theatre. Manager Thomas donated the playhouse for the purpose. Evening and matinee of 19 were devoted to the benefit. Mr. Travers has an aged mother dependent upon him, and her comfort has also been considered.

Margaret Jarman played the role of Amneris, daughter of the Egyptian King, in Verdi's opera Aida at Idora Park week commencing matinee 16. Following this opera will be sung Love Tales of Hoffman.

Morris' vaudeville house is growing rapidly and the iron work will soon be in readiness.

A. T. BARNETT.

SALT LAKE CITY.

Cressy and Dane's Clever Sketch Well Received—Wilton Lackaye at the Colonial.

At the Orpheum, which was the principal open house of the week, the piece de resistance was Lois Fuller's beautiful dancing spectacle called The Ballet of Light. This is one of the strong acts which always calls forth unbounded applause, and barring a slight inclination to return to the costume of Mother Eve, is beautiful beyond criticism. Cressy and Dane have a clever sketch called A Village Lawyer, which proved popular. The Van Brothers, the Olmsteads, the Two Dennis, Lee Lloyd and Jay Roberts, and Captain Gruber and Miss Adelina's elephant and trained horses made up a very good bill. Business is steadily picking up as the summer wanes.

At the Shubert, the Musical Stock company presented The School Girl, a good business all week Aug. 14. In addition to the present good company, C. A. Figg has recently been added.

At the Majestic, where Willard Mack and associate players have been standing people up, the melancholy sign was displayed: "Willard Mack will not play here any more." Friend Mack doesn't seem able to stand prosperity.

At Saltair Beach, Ferullo's Band has been creating a veritable sensation with their excellent music, so much so that they have canceled all other dates to remain here until the close of the resort.

Secretary H. S. Ensign, of the Utah State Fair (first week in October), is now making arrangements for the usual entertainment.

The Colonial opens Aug. 28 with Wilton Lackaye in The Battle.

The Musical Stock company, now at the Shubert, will shortly be moved to the Daniels and another company put on at the Shubert.

C. E. JOHNSON.

SPRINGFIELD, MASS.

New Members of Poli's Stock—Elin Ferguson Opens at Court Square.

The Poli Stock co. gave The Cowboy and the Lady Aug. 22-27, with their usual success. It was notable for the seasonal of three new actors to replace J. Harold Kennedy, Jessie Pringle and Warren B. Emerson, called away by their approaching season's duties. The new ones were E. J. Blunkall, Fulton Russell and Marie Pert, and they made good. Mr. Blunkall is an actor of experience who is going out as leading man in Walter's play, Boots and Saddles later. Rogers Barker played Teddy North, Warda Howard Mrs. Weston, Hugh Gibson the Judge and Dolly Davis Midge. Blunkall was the jovial Joe and Mr. Russell the half-breed. Marie Pert was the spinster lady. Sowing the Wind, 29-3.

The Court Square opens 2-8 with Elin Ferguson in A Matter of Money.

The Gilmore opens 6 with The Lion and the Mouse, the new policy of the house, caused by the withdrawal of burlesque, being week stands of drama and musical comedy. Manager Pat Shea changed his house manager again, though Harry Overton came on from the West to take the job by special engagement. The latest bulletin—and house managers change over night at this theatre—is Joseph H. Mack, recently of the Franklin Square Theatre, Worcester.

HOWIN DWIGHT.

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THE VAUDEVILLE FIELD

THE FIRST WEEK OF THE NEW SEASON
PROVES TO BE DISAPPOINTING.

The Weather Interferes with Attendance—The Alhambra Begins Its Season—Charles and Fanny Van Record Another Success—Julian Eltinge Welcomed Back.

In the words of G. E. McCune, of the Fifth Avenue Theatre: "They can talk about their headliners, but the weather is the biggest factor with which we have to contend." The truth of his statement was quite evident from a comparison of last week's attendance at the various vaudeville houses with the attendance of the week before when the weather was much cooler. Last week's bills at all the houses were of such excellence that if vaudeville attendance depended on worth alone every house would have been crowded. If last week's offerings are a forecast of what vaudeville is going to be this season, New Yorkers will have no need to complain of what is given them.

Fred Williams opened his Alhambra Theatre last week with an excellent bill. The theatre looks quite "spic and span" after its thorough overhauling. Edward C. O'Neil, the treasurer of last year, is again in the box-office, with renewed vigor and increased supply of good nature. Charles and Fanny Van in a new act, which might be termed Vaneque, because none but Charles and Fanny Van could be capable of it, were greeted with tremendous applause. The act, which takes place in one theatrical theme, Charles, Fanny and a man whose name is not programmed, have arranged with a repertoire company and are walking back to New York. Charles became the man, who as manager of the company lured him from the position of stage carpenter to that of actor with the stranded company. Charles and Fanny, the leading lady, dismiss their manager and try to stage a vaudeville act. Their rehearsal is a scream. An act with the Van trademark is always the last thing in comedy. One wonders where this clever pair are going to find material in the future worthy of what they have already done. May York's bills are a collection of intelligent canines. Charles and Fanny sing and dance well. The young lady might improve her personal appearance by consulting a dressmaker with an eye for evenness. The Four Musical Madams scored in their same offering, which is a novelty. Bobby Heath gets his songs over in proper fashion and the three comedians are not lacking in their supply of up-to-date music. The bandit, the dramatic character of Western life, was acted by E. F. Harvey. William Hilliard and Frances Hagan in an irreproachable manner. Avery and Hart, the colored comedians, cornered several laughs. Mlle. La Gal in The Carnival of Nones is a first-rate pantomime. The act is pretentious and is on the order of the other French pantomimes which have been so plentiful this past winter. A story of the unfaithfulness of a wife, her desertion by her husband and a subsequent reconciliation through the efforts of their child, is told by gestures and facial expression. A dance occurs which is not so pretty as the dance in former pantomimes. Mlle. La Gal herself is quite dainty, but Jules La Barbe is terribly clumsy. Norton and Moore, late of The Merry Whirl, received encore on encores for work which is not at all new. What they do is executed with such a snap and "go" that they never fail to make a hit. The Woods and Woods Trio of comedy acrobats are a trio of the most daring tight-rope walkers seen in a long while. Not only do they walk on ropes, but they even ride bicycles. On the whole the first week's bill of the new season at the Alhambra was well selected.

Julian Eltinge, the female impersonator, was given a rousing reception last week at the Alhambra. Mr. Eltinge gave his different characterizations, The American Girl, The Bathing Girl, The Spanish Girl and The Girl of Yore, with his usual delicate finish, and was encored so heartily that he was forced to make a little speech. It is curious how Eltinge, a most manly looking fellow on the street, can make such an attractive girl. Bensley did some clever foot juggling. The Sisters Chartres and J. Fred Holliday gave the act already reviewed at the Fifth Avenue. Fred Rivenhall, in spite of a good voice and excellent appearance, confined himself to risqué songs. Sherman, De Forest and company presented an amusing sketch, A Jay Circus, in which Dan Sherman, William Andrews, George Burges, L. E. Hunt and Mabel De Forest offered some good, clean comedy. Josephine Sabel, the little comedienne, was her usual funny self. The Count and Countess Chilo gave a remarkable Eva Fay-like demonstration of the occult. Fred V. Bowers, assisted by two negroes, appeared in a repertoire of songs. Cleopatra En Masque repeated her pantomimic dance. The Four Jugglers Johnson gave an exhibition of some clever juggling of Indian clubs. Harry and Irving Cooper in the last but one position on the bill burlesqued the other acts in their ever-ready style. Harry Cooper's burlesque of Cleopatra was ridiculously amusing. Philadelphia Jack O'Brien offered a brutal exhibition of wrestling. The bill at the Alhambra was a good starter for the season.

Vittorio and Georgeotto did some novel boxing work with one of the pair standing on his hands and boxing with gloved feet. The two also did an unusual clog on their hands. The comedienne's comedy should be eliminated. The work of the pair

is such that they could do it straight. Knight Brothers and Marion Sawtelle, in a singing and talking act, were well received. One of the men is a real comedian and Miss Sawtelle is a dainty singer. Bird Millman and company worked with an extraordinary vim on the tight rope. Little Miss Millman is a nervous little creature, with plenty of ginger. The two girls were pleasing in appearance. George Austin Moore in negro, Italian and Swedish dialect was popular with the audience. Ellen both Brice and Charles King danced and sang well. Miss Brice makes an excellent impression, which cannot be said of Mr. King. A summer costume of straw hat, light suit and tan shoes would brighten his appearance. Edna Phillips and company in Lost, a Kiss, was a fast moving little farce, with a capable cast. Dr. Carl Herman in what might be called An Electrical Comedy, furnished not only an interesting exhibition of electrical phenomena but also with the help of his assistants, he afforded much amusement. Barney Bernard and Lee Harrison in Cohen from Bridgeport had some clever talk which they put over with much success.

The bill at Hammerstein's last week included Victor Moore and Emma Littlefield, Morton and Moore, Al Kaufman, Belleclair Brothers, Harry Brown, Goodman's animals, Martinetti and Sylvester, Field Brothers, and the Raymonds.

Comedians.

Alhambra: Charmon, the perfect woman; B. A. Rolfe and his Holmians, a band of real musicians; Marshall Montgomery, the ventriloquist; Tom Waters, a comedian; William Hawtrey and company in the one-act play, Compromised; the Arlington Four, a quartet of singers and dancers; the Four Kesters Brothers, diabolical and hoop rollers; the Kempa, colored entertainers; Barney Bernard and Lee Harrison in their comedy skit, Cohen from Bridgeport.

American: Julian Eltinge, the well-known female impersonator; Ed Blonfield, Johnny Ford, Count and Countess Chilo, the mind-reading duo; the Three Constantine Sisters, a trio of excellent dancers; Prince Kanakana Japa, Matthews and Benson in The Battle of Two Sons, W. R. Whittle, A. K. Hall, Magnania, Julian Rose in Larkins at the Wedding.

Fifth Avenue: Adele Hitchie, who makes her first appearance at this theatre since the days of Daily musical comedy. Her three male cohorts are Marshall P. Wilder, who never before appeared at this theatre; Laddie Child, England's best-known juvenile entertainer; and Errol Barr, a portrait of a smiling type, who gives other acts on this excellent bill are Porter J. White and company, in a dramatic intensity, The Visitor; Ev. Taylor and company, in the sketch, An American Girl; Gordon and Marx, parodists; original Four Lonesome, "Kings of the air"; La Vine-Climaron Trio, in a grotesque travesty, Imagination.

Hammerstein's: Gus Edwards, the songwriter; Truly Shattuck, late of musical comedy; H. L. Goldberg, the cartoonist on the Med; Stuart, the male Patti, in new songs and costumes; Bedouin and Arthur; Belleclair Brothers, Goodman's dogs, cats and pigeons; Pederson Brothers, Martinetti and Sylvester, Behan and Spencer, Tuscana Brothers.

Brighton Beach: For the final week and Labor Day the following bill is offered: The Foolish Factory, a tabloid musical comedy; Charles Brewster, the comedian, in Fix it; Fix it; Olivetti Troubadour, Clark and Bergman in The German Chant; the DeLaur Opera Trio in selections from grand opera, De Hone and La Due in trapeze work.

The New Brighton: Julius Stager, Mlle. Blanche, Melville and Higgins, Harry Brown, Oakland and Thompson, Howard and Ray, the Two Ducks, Jeter and Rogers, Phantastic Phantoms.

Henderson's: Manning and Ford, Jimmie Burns and company, Warren and Faust, Melody Lane Girls, Hayes and Johnson, Dankmar-Schiller Troupe, Anderson and Goines, Joe Maxwell and company, Bonita and Lew Hearn, the Valdere Troupe.

Performers are requested to send their dates well in advance. Dates will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Alpha Troupe—Orph., Des Moines, Ia.
Anderson and Goines—Henderson's, Coney Island, N. Y.
Arlington Four—Alhambra, N. Y. C.
Auer, Lee—Orph., Oakland, Cal.
Barrymore House—American, Omaha, Neb.
Beckel and Arthur—Hammerstein's, N. Y. C.
Behan and Spencer—Hammerstein's, N. Y. C.
Belleclair Bros.—Hammerstein's, N. Y. C.
Belmont, Joe—Killing, Eng., 29-Sept. 3, Peckham 8-10, Putney 12-13.
Bennington Bros.—Highland Park, Quiber, Ill.
Bernard, Barney, and Lee Harrison—Alhambra, N. Y. C.
Beyer, Ben—Orph., Spokane, Wash.
Blanch, Mlle.—Brighton, Brighton Beach, N. Y.
Blondell, Ed—American, N. Y. C.
Bonita and Lew Hearn—Henderson's Coney Island, N. Y.
Bradshaw, Charles—Music Hall, Brighton Beach, N. Y.
Brown, Harry—Brighton, Brighton Beach, N. Y.
Bretman, May—Arlene, Wilkesburg, Pa.
Grace, Homestead, Pa., 8-7, Variety, Albany, 8-10.
Burns and Patton—Temple, Detroit, Mich.
Burns, Jimmie—Henderson's, Coney Island, N. Y.
Burt, Errol—Fifth Ave., N. Y. C.
Carroll, Alphonse—Hammerstein's, N. Y. C.
Chilo, Count and Countess—American, N. Y. C.
Clark and Adams—Music Hall, Brighton Beach, N. Y.
Clayton-Drew—Wichita, Kan.

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Crane, Viola—American, Frisco, Cal., Los Angeles, Los Angeles, 5-10.

CRISBY, WILL M. AND BLANCHE DAYNE—Orph., Salt Lake City, U. S.

Deputy, Orph., Denver, Colo., 5-17.

Cunningham and Marion—Grand, Syracuse, N. Y.

Dale and Boyle—Orph., Salt Lake City, U. S.

Orph., Denver, Colo., 5-10.

Dankmar-Schiller Troupe—Henderson's, Coney Island, N. Y.

Dean-Ort Sisters—Oak Summit, Evansville, Ind., 5-10.

De Witt, Burns and Torrance—Schuman, Frankfurt, Ger., Sept. 1-15, Reichthal, Cologne, 16-21.

Deputy Sisters—Coliseum, London, Eng., Sept. 1-30.

Dole Sisters—Mary Anderson, Louisville, Ky., Grand, Indianapolis, Ind., 5-10.

Don, Emma—Wash., Spokane, Wash.

Edwards, Geo.—Hammerstein's, N. Y. C.

Eltinge, Julian—American, N. Y. C.

Even and Pierce—Fantasma, Sacramento, Cal., Fantasma, Frisco, 11-17.

Farnum, William—Grand, Pittsburgh, Pa., 8-10.

Fay, Two Colors and Fay—Shen's, Buffalo, N. Y.

Fenelle and Valente—Orph., St. Paul, Minn., Orph., Omaha, Neb., 4-10.

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Goldsmith and Hodge—Dominion, Ottawa, Ont.

Gordon and Marx—Fifth Ave., N. Y. C.

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Hawtrey, William—Alhambra, N. Y. C.

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Jeter and Rogers—Brighton, Brighton Beach, N. Y.

Kaufman, Reba and Inez—Crystal Palace, Leipzig, Ger., 1-30.

Kanawana Japa—American, N. Y. C.

Kempa, The—Alhambra, N. Y. C.

(Continued on page 13.)

WILLIMANTIC.—LOOMER OFFERS
HOURS (John H. Gray): The State Mall Oct.
Aug. 30 opens the house.—**TRAIL:** Hanson
Gray will fill in dark nights with pictures and

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): **Vulcuer Aug. 14**: good attraction; business good. **Bowery Detective 20**. As the Sun Went Down 4. **The Rosary 6**.—**ITEM**: Joseph Simon, of Chicago, brother of Manager Simon, well known in the theatrical profession and of late years connected with newspaper work, died suddenly at his home in Chicago Aug. 15.

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SELWYN'S celebrated play, PIERRE OF THE PLAINS

SAULT STE. MARIE.—BOO OPERA HOUSE (H. F. Jordan): Edward Russell Brock Aug. 15-18 to good business. In The Man in the Moon. 19 played fair business. The Alaskan, 20, 21, good co. to large business. The Blue Room, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

COLDWATER.—TIBBIE OPERA HOUSE (John J. Jackson): Joseph M. Galtier, musical director of the Three Twins, with Victor Miller, to capacity business Aug. 17, and continued every day. The Girl from Home No. 1, Aug. 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

IRON MOUNTAIN.—OPERA HOUSE (A. J. Hinkle): Flower of the March Aug. 19 thoroughly satisfied good house. What Can a Girl Do? Across the Great Divide 18. Josh Simpkins 20.

CHARLOTTE.—THOMAS OPERA HOUSE (Dunaway and Lane): The Village Aug. 18; fair house. Mrs. Washington's Career 22; smart house. Dan Devil Dan 25. A Royal Slave 31.

PORT HURON.—MAJESTIC; ITEM: James W. Brennan, of Syracuse, N. Y., and formerly manager of the Huntington Theatre at Huntington, N. Y., will manage the Majestic Theatre this year.

KALAMAZOO.—FULLER (W. J. Donnelly): Three Times Aug. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 4

BENTON HARBOR.—BELL OPERA HOUSE (J. A. Simon, res. mgr.): Vaudev Aug. 14; good attraction; business good. **Bowery Detective 20.** As the Run Went Down 4. **The Rosary 8.—ITEM:** Joseph Simon, of Chicago, brother of Manager Simon, well known in theatrical profession and of late years connected with newspaper work, died suddenly at his home in Chicago Aug. 15.

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and Fulton Street **Brooklyn, N. Y.**
With High-Class Stock Company in
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America's acknowledged great emotional and most versatile actress. Manager and leading actress, rapid vanderer. Address Town Court, Hoboken, N. J.

COUNTRY BOY (Henry B. Harris, mgr.): New York City Aug. 22—Indefinite.
COUNTRY SHERIFF (Chas. H. Brooks, mgr.): Houston, Mo., 21, Woodstock, Can., Sept. 1, Fredericksburg, N. J., 2, Ocala, Mo., 3, Madison, W. Va., 4, Whiteport, Vt., 5.
COWBOY AND THE THING (Rowland and Clifford Amusement Co., prop.): Kansas City, Mo., 26-Sept. 2, St. Joseph 4-7, Des Moines, Ia., 11-14.
DANIEL BOONE ON THE TRAIL (Central): Robert H. Harris, mgr.: Greenfield, Ill., 30, Barry St. Hannibal, Mo., Sept. 1, Canton 2, Quincy, Ill., 3, Moberly, Mo., 4, Mason 5, Shelbyville 6, Palmyra 7, Ft. Madison, Ia., 8, Burlington 10.
DANIEL BOONE ON THE TRAIL (Western): Ben H. Howe, mgr.: Brazil, Ind., 30, Clinton 31, Vincennes 32, 1, Henderson, Ky., 2, Owensboro 3, Lexington 4, Cynthiana 5, Georgetown 6, Mt. Sterling 7, Ashland 8, Hannington 9, Vt., 10.
DANIEL BOONE ON THE TRAIL (Western): A. A. Mitchell, mgr.: Grandon, Wis., 30, New London 31, Land Sept. 1, Shawano 2, Sturgeon Bay 3, Green Bay 4, 5, Algona 6, Plymouth 7, Seymour 8, Winona, Minn., 11, Rochester 12.
DOLLAR MARK (Wm. A. Brady, mgr.): Chicago, Ill., 27-Sept. 2.
DREW JOHN (Charles Frohman, mgr.): New York City Sept. 2—Indefinite.
ELI AND JANE (Harry Gross, mgr.): Petersburg, Ind., 30, Hammond 31, Oney, Ill., 1, Harrisonburg 2, Marion 3, Harrisburg 4, Pittsburgh 5, Elkhart 6, N. Y., 7, 8, Boston 9-10, Springfield, Mass., 11, 12, 13.
FISHERMAN (John Cort, mgr.): Pompano, Fla., N. Y., 1, Albany 2, 3, Boston, Mass., 4-10.
FISHER MRS. (Harrison Gray Fiske, mgr.): Milwaukee, Wis., 29-Sept. 2, Grand Rapids, Mich., 3, South Bend, Ind., 4, St. Wayne 5, Indianapolis 6-10.
FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., 25-Sept. 2.
FORTUNE HUNTER (Cohan and Harris, mgrs.): New York City Aug. 5-Sept. 2.
GIRL AND THE RANGER (Frank P. Prescott, mgr.): Kilder, Mo., 30, Hamilton 31, Kingston 32, 1, Pale 2, Lawrence 3, Ocala 4, Oak Grove 5, Blue Springs 6, Lee Summit 7, Greenwood 8, Pleasant Hill 10.
GIRL FROM BROTON (A. H. Woods Co., mgrs.): Schenectady, N. Y., 29-31, Gloversville Sept. 1, Rochester 2, 3, Erie, Pa., 4, Butler 5, Altoona 6, Latrobe 7, McKeesport 8, Wheeling, W. Va., 9.
GIRL FROM BROTON (A. H. Woods Co., mgrs.): Boston, Mass., 29-Sept. 2, Atlantic City, N. J., 3-10.
GIRL FROM THE U. S. A. (Central: Harry Scott, mgr.): Dwight, Ill., Sept. 1, Peoria 2, Lincoln 3, Quincy 4, Springfield 5, Macomb 6, Mt. Sterling 7, Hannibal, Mo., 10, Quincy 11.
GIRL FROM THE U. S. A. (Eastern: Harry Scott, mgr.): Belding, Mich., 30, Big Rapids 31, Mt. Pleasant 2, Orono 3, Saginaw 4, Bay City 5, Monroe 7, Tecumseh 8, Norwalk 9, Adrian 10.
GIRL FROM THE U. S. A. (Southern: Harry Scott, mgr.): Peoria, Ill., Sept. 4-5, Springfield 7, 8, Terre Haute, Ind., 9, 10, Pekin, Ill., 11.
GIRL IN WAITING (Cohan and Harris): Buffalo, N. Y., 29-Sept. 2, Chicago, Ill., 3-10, definite.
GIRL OF THE MOUNTAINS (O. E. Waa, mgr.): Farmington, Me., 30, Sanford 31, Rochester, N. H., Sept. 1, Ipswich, Mass., 2, Gloucester 3.
GLASSER VAUGHAN (Vaughan Glasser, mgr.): Toronto, Ont., 5-10.
GOING SOME (Western: Lawrence and Sanquary, mgrs.): Lewiston, Ida., 1, Olathe, Wash., 2, Dayton 3, Walla Walla 4, 5, Yakima 6, Ellensburg 7, Aberdeen 8, Hoquiam 9, Olympia 10.
GRAUSTARK (Eastern: Baker and Castle, mgrs.): Newark, N. J., 29-Sept. 2, Trenton 3, Johnstown, Pa., 4, McKeesport 7, Wheeling, W. Va., 8-10.
GRAUSTARK (Southern: Baker and Castle, mgrs.): Winchester, Va., 30, Harrisonburg 31, Staunton Sept. 1, Lynchburg 2, Salisbury, N. C., 3, Spartanburg, S. C., 4, Greenville 5, Montgomery, Ala., 7, Greenville 8, Pensacola, Fla., 9, 10.
HELLO, BILL (Mahara and Bruno, mgrs.): Rock Rapids, Ia., 29-Sept. 2, Sanborn 3, Cherokee 4.
HOME TINS (Marion Russell, mgr.): Honesdale, Pa., 30, Middletown, N. Y., 31, Newburgh, N. Y., 1, Kingston 2, Johnstown 3, Schenectady 4, Albany 5, Troy 6, Rensselaer 7, Hudson 8, Poughkeepsie 9, West Nyack 10, New York City 11.
HOUSE OF A THOUSAND CANDLES: Norristown, Pa., 31.
HOUSE OF A THOUSAND CANDLES (Rowland and Gaskill): Syracuse, Ill., 1, Morrisville 2, Clinton 3.
HUMAN HEARTS (Southern: Gettysburg, Pa., 30, Waynesboro 31, Chambersburg Sept. 1, Hancock, Md., 2, Martinsburg, W. Va., 3, Hagerstown, Md., 4, Winchester, Va., 5, Harrisonburg 7, Front Royal 8, Staunton 9, Lees Ferry 10.
IN OLD KENTUCKY (Lily-Dingwall, mgrs.): St. Paul, Minn., 29-Sept. 2.
IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Kingston, N. Y., 30, Warden 31, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
JIM THE PENMAN (Wm. A. Brady, mgr.): Chicago, Ill., 12-Sept. 2.
LIGHT ETERNAL (M. S. Rice, mgr.): Grand Rapids, Mich., 29, South Bend, Ind., 1-3, Milwaukee 4-10.
LILY, THE (David Belasco, mgr.): New York City Sept. 8-10.
LIPMAN, OLGA (Wm. A. Brady, mgr.): New York City Aug. 31-Sept. 17.
LIVE WIRE (Kilmer and Gamble, mgrs.): Springfield, Ill., 29-31, Peoria Sept. 1-3, Chicago 4-7.
LOHMEYER WRIGHT (Wm. A. Brady, mgr.): Boston, Mass., 29-Sept. 2.
LOVE TRAIL (Morrison, Pa., Sept. 2, Love Among Lions (Charles Frohman, mgr.): New York City Aug. 2—Indefinite.
MACAULY WILLIAM (Jas. A. Feltz, mgr.): Ottawa, Ill., 30, Rockford 31, Belvidere Sept. 1, De Kalb 2, Moline 3.
MADAM X (M. S. Rice, mgr.): Atlantic City, N. J., 29-Sept. 2, New York City 3—Indefinite.
MAN ON THE BOX (B. E. Truendale, mgr.): Marshalltown, Ia., 30, Webster City 31, Hampton Sept. 1, Waterloo 2, Iowa Falls 3, Mason City 4, Albert 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
MANN, LOUIS (Wm. A. Brady, mgr.): New York City June 27-Sept. 2.
MATTER OF MONEY: New Haven, Conn., 31.
MEMBER FROM ORISKANY (Cohan and Harris, mgrs.): Detroit, Mich., 8-10.
MILLER, HENRY (Henry Miller, mgr.): Kansas City, Mo., 8-10.
MILLIONAIRE KID (Kilroy and Britton, mgrs.): Rochester, Tenn., 29-Sept. 2, Birmingham, Ala., 5-10.
MISS PATSY (Henry W. Savage, mgr.): New York City Aug. 29—Indefinite.
MISSOURI GIRL (Joe. Biss, mgr.): Bridgeville, Del., 30, Laurel 31, Salisbury, Md., Sept. 1, Princeton 2, Grinstead 3, Dayton 4, St. Michaels 5, East Newmarket 6, Federalburg 7, Seaford, Del., 8, Harrington 11.
MY MAN (Frederic Thompson, mgr.): Boston, Mass., 29-Sept. 2.
NEWMAN JOSEPH (Louis A. Bolly, mgr.): Boston, Mass., 29-Sept. 2, Dawson 3, Springfield 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
OLDTICK CHUMBO (Am. Pito, mgr.): Minneapolis, Minn., 29-Sept. 2, St. Paul 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
ON THE EVE (Henry B. Harris, mgr.): Chicago, Ill., Aug. 29—Indefinite.
OUR MISS GINN (Charles Frohman, mgr.): New York City Aug. 29—Indefinite.
OUR NEW FRIEND (Harry Post Farber, mgr.): Sturtevant, Ill., 30, La Salle 31, Moline 32, 1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
PAIR OF COUNTRY KIDS (Henry W. Link, mgr.): Plainville, Mich., 1, Kalamazoo 2, Muskegon 3, Wixom 4, Wabasha 5, Hammond, Wis., 6, Phillips 7.
POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Norfolk, Va., Sept. 2.
PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Detroit, Mich., 29-Sept. 2, Grand Rapids, Mich., 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
PORT OF MISSING MEN (Rowland and Gaskill, mgrs.): Joliet, Ill., Sept. 3, Aurora 4, Inwood 5, Prospect 7, Evanston 8, Kenosha, Wis., 9, Waukegan, Ill., 11.

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POYNTER, BEULAH (Harry J. Jackson, mgr.): Cleveland, O., 29-Sept. 2, Detroit, Mich., 3-10.
POWER, TYRON (Thos. Kiley, mgr.): Washington, D. C., 2-10.
RIGHT OF WAY (Fred Block, Inc., mgr.): Cincinnati, O., 29-Sept. 2.
REMAIND AT THE RED GATE (Ganbell, McVittie and Carpenter, mgrs.): Cadillac, Mich., 3, Sheboygan, Wis., 10.
ROMARY (Rowland and Clifford, Inc., mgrs.): St. Louis, Mo., 29-Sept. 2, Chicago, Ill., 4-10.
ROMARY (Rowland and Clifford, Inc., mgrs.): Kalamazoo, Mich., 29, Battle Creek 31, Grand Rapids Sept. 1-3, Pittsburgh, Pa., 4-10.
ROUND UP (Klaw and Erlanger, mgrs.): Boston, Mass., 5-10.
ROYAL SLAVE (Geo. H. Bush, mgr.): Nashville, Tenn., 30, Charlotte 31, Raleigh 32, Marshall 33, Union City 34, Asheville 35, Goldwater 36, Hillsdale 37, Quincy 38, Conestoga 39, Three Rivers 40, Casper 41.
SHEA, THOM (A. H. Woods Co., mgrs.): Providence, R. I., 29-Sept. 2, Buffalo, N. Y., 3-10.
SPENDTHRIFT (Frederic Thompson, mgr.): New York City Aug. 22—Indefinite.
ST. KIMO (Oliver and Starr, mgrs.): Indianapolis, Ind., 29-Sept. 2, Louisville, Ky., 4-10.
SEVEN DAYS (Waggoner and Kemper, mgrs.): New York City Nov. 18—Indefinite.
SEVEN DAYS (Waggoner and Kemper, mgrs.): Pittsburgh, Pa., 29-Sept. 10.
SHOMAKER (Geo. Hill, mgr.): Baltimore, Md., 29-Sept. 2, Philadelphia, Pa., 3-10.
SILVER THREADS (Fred R. Collier, mgr.): Pittsburgh, Pa., 4, Springfield, Mo., 5, St. Scott 6, Sedalia, Mo., 7, Jefferson City 8, Columbia 9, Alton, Ill., 11.
SIS PERKINS (G. Jay Smith, mgr.): Canton, Mich., 30, Marquette 31, Inlay City Sept. 1, Oxford 2, Pontiac 3, Owosso 4.
SPENDTHRIFT (Frederic Thompson, mgr.): New York City Aug. 15—Indefinite.
SPOONER, EDNA MAY: Brooklyn, N. Y., 29-Sept. 2.
SQUAW MAN (H. E. Pierce, mgr.): Yankton, S. Dak., 30, Lamar, Ia., 31, Cheyenne Sept. 2, Council Bluffs 3, Sioux City 4.
THERESA SEI NICH BOMER (Adolf Phillips, mgr.): New York City Sept. 1—Indefinite.
THIEF (No. 1): A. H. Woods Co., mgrs.: Pittsburgh, Pa., 29-Sept. 2, Cincinnati, O., 3-10.
THIEF (No. 2): A. H. Woods Co., mgrs.: Brooklyn, N. Y., 29-Sept. 2, Bayonne, N. J., 3-7, Paterson 8-10.
THREE WEEKS: Saratoga Springs, N. Y., 30.
TRAVELING SALESMAN (Henry B. Harris, mgr.): Chicago, Ill., 29-Sept. 2.
TWO AMERICANS ABROAD (Hos. H. Harris, mgr.): Bloomington, Ind., 2, Bedford 3, West Baden 4, Hamilton, O., 5, Middletown 6, Mansfield 7, Hillsburg 8, Fairbury 9, W. K. K. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
UNCLE TOM'S CABIN (AL W. Smith, mgr.): W. K. K. 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
UNCLE TOM'S CABIN (Terry): Lawrence, Ia., 30, Hancock 31, Miners, Minn., Sept. 1, Hart, 2, Ringwood 3, 4, Springfield 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.
UNION SOUTHERN SKIERS (Harry Post Farber, mgr.): Chicago, Ill., 29-Sept. 2, Ft. Wayne, Ind., 3, Anderson 4, Muncie 5, Kapa-

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KEITH (James E. Moore, mgr.): Portland, Me., April 18—indefinite.
KING CHARLES (San Diego, Cal.—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Seattle, Wash., July 24—indefinite.
LE MOYNE (Riverdale, Cal., June 6—indefinite.
LOIS (Seattle, Wash.—indefinite.
LUCIC (Minneapolis, Minn.—indefinite.
MINNEQUA (Pueblo, Colo.—indefinite.
NATIONAL (Montreal, P. Q., Aug. 18—indefinite.
NEILL, JAMES (Edwin H. Neill, mgr.): Minneapolis, Minn., 22-Sept. 3.
NELSON, MARIE (Rodney Hancock, mgr.): Chicago, Ill., Sept. 5—indefinite.
NEW CRITERION (Kilant and Gazzolo, mgrs.): Chicago, Ill., Aug. 14—indefinite.
NORTH BROS. (North Bros., mgrs.): Topeka, Kan., Aug. 22—indefinite.
OPERA HOUSE PLAYERS: Paterson, N. J.—indefinite.
ORPHEUM PLAYERS: Philadelphia, Pa.—indefinite.
CIRQUEUS PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.
PAYCEN (E. S. Lawrence, mgr.): Toledo, O., Aug. 28—indefinite.
PAYTON (Corse Payton, mgr.): Hoboken, N. J., Aug. 29—indefinite.
POLI (E. S. Poli, mgr.): Hartford, Conn., June 1—indefinite.
POLI (E. S. Poli, mgr.): Waterbury, Conn.—indefinite.
POLI (E. S. Poli, mgr.): Worcester, Mass., 9—indefinite.
POLI (E. S. Poli, mgr.): Springfield, Mass., 9—indefinite.
POLI (E. S. Poli, mgr.): Wilkes-Barre, Pa., 9—indefinite.
POLI (E. S. Poli, mgr.): Bridgeport, Conn.—indefinite.
PRINCESS: Des Moines, Ia., Aug. 28—indefinite.
PRINCESS BRYANT: Vincennes, Ind., July 24—indefinite.
RUD: Fairview Park, Dayton, O.—indefinite.
RUSSELL-DREW: Seattle, Wash.—indefinite.
SCHILLER PLAYERS: Norfolk, Va.—indefinite.
SIGHTS: Fort Dodge, Ia., June 27—indefinite.
STOCKWELL (Louis E. Stockwell, mgr.): San Francisco, Cal., July 24—indefinite.
STUBBS-WILSON PLAYERS: Olean Park, Columbus, O.—indefinite.
STURBAN (Oppenheimer Brothers): St. Louis, Mo.—indefinite.
SUMMERS (G. H. Summers, mgr.): Hamilton, Ont.—indefinite.
TURNER, OLARA: Williamsport, Pa.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Omaha, Neb., Aug. 27—indefinite.

TRAVELING STOCK COMPANIES.

AUDREY, HELEN (James Davis, mgr.): Webb City, Mo., 21-Sept. 3.
BAILEY-LOCKWOOD: Independence, Kan., 21-Sept. 3.
BRIANT BROS. (Roy Briant, mgr.): Newton, Mass., 22-Sept. 3.
BURTON (W. O. Burton, mgr.): Junction City, Kan., 22-Sept. 3.
CASE, BURLING (Burling Case, mgr.): Emporia, Kan., 22-Sept. 3.
CHAMPLIN (Chas. K. Champlin, mgr.): Schenectady, N. Y., 22-Sept. 3.
CHAUNCEY-KIFFER (Fred Chauncey, mgr.): Phenixville, Pa., 22-Sept. 3.
CHICAGO STOCK (Chas. H. Roskam, mgr.): Niagara Falls, N. Y., 8-30.
COFFLAND BROS.: Ottawa, Kan., 22-Sept. 3.
CULHANE'S COMEDIANS (Will E. Culhane, mgr.): El Paso, Ill., 20-Sept. 3.
CULHANE'S COMEDIANS (Machlyn Allya, mgr.): Laporte, Ind., 20-Sept. 3.
CULHANE'S COMEDIANS (Tom Wilson, mgr.): Atlanta, Ill., 20-Sept. 3.
CULHANE'S COMEDIANS (Al. Beasley, mgr.): Wyoming, Ill., 20-Sept. 3.
GUTTER (Allen O. White, mgr.): Wapakoneta, O., 20-Sept. 3.
DE LAKE, LIGH (Monte Thompson, mgr.): Holyoke, Mass., 1-Sept. 3.
DODGE, RANDOLF (R. S. Ford, mgr.): McCook, Neb., 20-Sept. 1.
DOROTHY: Fremont, Neb., 22-Sept. 3.
DRUMMOND, ETHEL (Dorothy and Johnson, mgrs.): Mansfield, O., 22-Sept. 10.
EARLE STOCK (L. A. Earle, mgr.): Clarksville, W. Va., 22-Sept. 3.
GORDON'S ASSOCIATE PLAYERS (Jack Gordon, mgr.): Ft. Scott, Kan., 21-Sept. 3.
GRAHAM (Oscar Graham, mgr.): Atchison, Kan., 21-Sept. 3.
HALL, DON C.: Stevens Point, Wis., 22-Sept. 10.
HALL, HELEN (G. S. Flinders, mgr.): Lawrence, Kan., 22-Sept. 3.
HARVEY: Dubuque, Ia., 22-Sept. 24.
HICKMAN-BERRY (Harry G. Berry, mgr.): Evansville, Ind., 22-Sept. 3.
HILLMAN'S IDEAL (Lucy M. Hayes, mgr.): Lorain, Kan., 20-Sept. 3.
HORN: Lima, O., 15-Sept. 3.
HUCHISON, LOUISE (Jack Huchison, mgr.): Jefferson, Mo., 21-Sept. 3.
KEENE, LOREANNE: Beatrice, Neb., 22-Sept. 3.
KEITH (Cate S. Keith, mgr.): Urbana, Ill., 20-Sept. 3.
KELLY AND RHELMAN (B. L. Kelly, mgr.): Quincy, Ill., 22-Sept. 3.
LEWIS (W. P. Lewis, mgr.): Aurora, Neb., 20-Sept. 3.
LEWIS-OLIVER: Pittsburg, Kan., 21-Sept. 3.
LYCUM: Kearney, Neb., 22-Sept. 3.
MAHER, PHIL (Lettie M. Smith, mgr.): Sistersville, W. Va., 20-Sept. 3.
MAJESTIC: Council Bluffs, Ia., 22-Sept. 3.
MAXWELL-HALL (Jefferson Hall, mgr.): Champlain, Ill., 22-Sept. 3.
METROPOLITAN: York, Neb., 22-Sept. 23.
MOREY (Le Comte and Fleischer's): Junction City, Kan., 20-Sept. 3.
MORGAN (J. D. Morgan, mgr.): Oedar Rapids, Ia., 22-Sept. 3.
MURRAY AND MACKAY (Ed. R. Moore, mgr.): Warren, O., 20-Sept. 3.
NICKERSON BROS.: Chanute, Kan., 21-Sept. 3.
PIERCE ASSOCIATE PLAYERS (H. E. Pierce, mgr.): Duluth, Minn., 22-Sept. 3.
PRICE'S POPULAR PLAYERS (Price Amusement Co., mgrs.): Fairfield, Mo., Aug. 1-Sept. 3.
REVER, DOROTHY: Grand Island, Neb., 22-Sept. 3.
REYNOLDS' PLAYERS (Swaney and Binaldo, mgrs.): Evansville, Wis., 20-Sept. 3.
RUSH, EDWARD: Hastings, Neb., 22-Sept. 3.
SINCLAIR-WEBER (J. H. Weber, mgr.): Salina, Kan., 22-Sept. 3.

SPENCER THEATRE (Harry Schaefer, mgr.): Newton, Mass., 22-Sept. 3.
TAYLOR (H. W. Taylor, mgr.): Alliance, O., 20-Sept. 3.
THORNE, MAHEL (F. T. Parker, mgr.): Manhattan, Kan., 22-Sept. 3.
WHITE DRAMATIC (Charles F. White, mgr.): Garden City, N. Y., 21-Sept. 3.
WOLFORD (E. L. Paul, mgr.): Beatrice, Neb., 22-Sept. 3.
YE COLONIAL (C. W. Denner, mgr.): Iola, Kan., 21-Sept. 3.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Margaret Aborn, mgrs.): Newark, N. J., June 27-Sept. 10.
ABORN OPERA (Milton and Margaret Aborn, mgrs.): Atlantic City, N. J., July 4—indefinite.
ACADIANS (Chas. Frohman, mgr.): New York City, Aug. 1—indefinite.
BEECHAM OPERA (Thos. Quinlan, mgr.): Blackpool, Eng., Sept. 5-10.
BEVANI OPERA: Iola Park, San Francisco, Cal.—indefinite.
BURGMASER (Wm. P. Quinn, mgr.): Nelson, Can., 30.
CANDY GIRL (Central: Garfield Amusement Co., mgrs.): Jamestown, N. Y., Sept. 5.
CANDY GIRL (Western: Garfield Amusement Co., mgrs.): N. Y., Sept. 1.
CARLE, RICHARD (Frasco and Lederer, mgrs.): Chicago, Ill., Aug. 4—indefinite.
OAT AND THE FIDDLE (Foster Moore, mgr.): Neenah, Wis., 30.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): London, Eng., 10—indefinite.
CLIFFORD, BILLY (Bob Le Roy, mgr.): St. Joseph, Mo., 28-31.
ODW AND THE MOON (Chas. A. Nelson, mgr.): Racine, Wis., 3.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Albany, N. Y., 30.
DESSLER, MARIE (Lew Fields, mgr.): New York City, Aug. 1—indefinite.
FLINTING PRINCESS (Mort H. Singer, mgr.): St. Joseph, Mo., 30.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Philadelphia, Pa., Aug. 20—indefinite.
GIRL IN THE TAXI (A. H. Woods Co., mgrs.): Toronto, Ont., 20-Sept. 3.
GIRL OF MY DREAMS (Joe M. Galt, mgr.): Chicago, Ill., Aug. 6—indefinite.
GLADSTONE OPERA: New Orleans, La., June 20—indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Waukegan, Ill., Sept. 1.
HAPPY HOLIDAYS (G. Hill, mgr.): Washington, D. C., 22-Sept. 3.
HARTMAN, FERRIS: San Francisco, Cal., Aug. 7—indefinite.
HITCHCOCK, RAYMOND (Oshan and Harris, mgrs.): New York City, Sept. 3—indefinite.
HONEYMOON TRAIL (Fitz Gerald and Kelly, mgrs.): Peoria, Ill., 22-31.
KANE'S MUSICAL COMEDY (Robert Kane, mgr.): Holyoke, Mass.—indefinite.
LINCOLN PARK OPERA (T. N. Phelps, mgr.): Fall River, Mass.—indefinite.
MADAME MERRY (Frasco and Lederer and Woods, mgrs.): New York City, Aug. 30—indefinite.
MANHATTAN OPERA (Henry Taylor, mgr.): Elmira, N. Y.—indefinite.
MCCOY BROS. (Charles Dillingham, mgr.): New York City, Aug. 17—indefinite.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Savannah, Ga., 30.
MIDNIGHT SONS (Lew Fields, mgr.): Chicago, Ill., Aug. 1—indefinite.
MISS NOBODY FROM STALLAND (Will A. Singer, mgr.): Joliet, Ill., Sept. 1.
MONTGOMERY AND STONE (Charles Dillingham, mgr.): Chicago, Ill., Aug. 15-Sept. 10.
MORTON COMIC OPERA: Allentown, Pa., June 15—indefinite.
MY CINDERELLA GIRL (A. G. Delamater and William Norris, mgrs.): Chicago, Ill., 4-Sept. 3.
PHILAN'S MUSICAL COMEDY (E. V. Phelan, mgr.): Cape Cottage, Portland, Me.—indefinite.
POWELL AND O'HAN'S MUSICAL COMEDY (Co. E): Sterling, Ill., 20-Sept. 3.

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

THE MIRROR is in receipt of a curious communication from a certain William A. McKeever, who signs himself "professor of philosophy," and who is connected presumably in that capacity with the Kansas State Agricultural College located in Manhattan, Kan. The "professor" is the person who was referred to in this department of THE MIRROR a short time since in disparaging language, inspired by the ignorant extravagance of his denunciation of motion pictures. He had said in an article in *Good Housekeeping* that the motion pictures of the day contain "many representations of crime and vice" and "bring to the young the actual vision or scene of vicious practices." He had further asserted in the same article that the motto of those that run the picture shows might be "a red light district in easy reach of every home. See the murders and debaucheries while you wait." In commenting on this reckless attack THE MIRROR questioned the character of mind that could so estimate the motion pictures of the day, and ventured the opinion that "no parent of ordinary intelligence should take the risk of putting his boy or girl within reach of Professor William McKeever." So much by way of prelude.

The professor's curious letter to THE MIRROR is in reply, and in it he says:

Some one has sent me a clipping from your magazine in which you pour out a great deal of wrath upon my head. Now, I am wholly unable to understand just what type of mind you possess, but my opinion is that you were under the influence of some drug or intoxicating beverage when you wrote the editorial.

Note how glibly the Professor's evil opinions rattle from his typewriter. He has no more hesitation in concluding that the editor of this department of THE MIRROR is drunk or a "dope fiend" than he had in denouncing motion pictures as showing scenes of "debaucheries" and "vicious practices," and bringing "the red light district within easy reach of every home." Is it any wonder that he should be declared a dangerous individual to have in charge of innocent boys and girls? We may not, however, take too great offense at the Professor's slur, since the paragraph quoted above gives an illuminating insight into the operation of his brain. "I am wholly unable to understand," he declares, and forthwith he adds, "but my opinion is," etc., proving that he forms his opinions without understanding, which is another way of admitting that he doesn't pretend to know what he is talking about.

The remainder of the Professor's letter consists of vainglorious bragging of the number of papers and periodicals that have printed his articles, the amount of space some of the big dailies have given him, the millions of people who have read his "home training bulletins," and the number of the "best people in the land" who have written letters of praise regarding what he calls his "work." But not a word does he say in defense of his unfounded aspersions of motion pictures. Accompanying the letter is a leaflet advertising his "Home Training Bulletins," the sale of which appears to be a business side issue with the Professor. They include "The Cigarette Smoking Boy," "Teaching the Boy to Save," "Training the Girl to Help in the House," "A Better Crop of Boys and Girls," "Instructions in Regard to Sex," "Teaching the Girl to Save," etc. We have no direct means of estimating the value of these "bulletins," but we may

hope they are more reliable and helpful than his views on motion pictures.

Although "Professor of Philosophy" McKeever is "wholly unable to understand" the type of mind possessed by the editor of this department of THE MIRROR, need there be any such doubt about the type to which the professor belongs? It is not a pleasant type that the Spectator has in mind, but as it crops up here and there among the rabid snarlers at motion pictures, it will be our instructive duty to consider it. First, we may classify this type as dangerously evil and debased in its instincts or it would not pretend to see so much evil where so little exists. Second, it is afflicted with "exaggerated ego," imagining that it has a stupendous work to perform in the world, and that its opinions are eagerly sought and followed by all mankind. Third, it has no regard for the truth, but seeks by sensational exaggeration of the facts to attract attention that could not be gained by sober statement. Do these peculiar attributes of a pernicious type fit the Professor?

The fact that the Professor has been able to command space in the big dailies

noted that the Washington *Star* has just discovered editorially that motion pictures of the shooting of Mayor Gaynor have been produced. The *Star* calls for their suppression, but it would have been more practical in its objections if it had kindly informed us what motion picture company it is that has this particular film ready for circulation. Possibly somebody not connected with motion pictures has been preparing to exploit as lantern slides the still photographs of the shooting so numerous printed in the daily papers.

Margaret Bixby Ford, Newburyport, Mass.: The Spectator cannot give you the information you ask regarding the identity of some of the Biograph players, for reasons already explained in this department on several occasions.

Dispatches from Washington assert that the Washington Central Labor Union has passed resolutions protesting against motion pictures showing scenes of strikes and strikebreakers on the ground that they put the labor cause before the public in a false and damaging light. Copies of the resolution are to be sent to labor organizations throughout the country. It may be that the news-

TWO OPINIONS CONTRASTED

MAYOR GAYNOR, of New York,
In *Pictorial Review*.

"I've been going to see moving pictures. They are all right. The censors are doing their work well. The makers of moving pictures are living up to the law."

"The harm lies in the way in which children see the pictures. If they go with the wrong sort of company, that is up to the mother. She ought to know who takes her children to moving picture shows, theatres, etc."

Which opinion is the more worthy of respect?

PROF. MCKEEVER, of Kansas
State Agricultural College,
In *Good Housekeeping*.

Motion pictures need "careful supervision and censoring of the many representations of crime and vice, the more demoralizing because they bring to the young the actual vision of the criminal act or scene of vicious practices."

"The motto of the organizations that run the picture shows might be: 'A red light district in easy reach of every home. See the murders and debaucheries while you wait.'"

adds nothing to his real worth. Any freak writer by the mere extravagance of his assertions can get himself into print in the daily press and in many magazines—the more extravagant the assertions, the greater the space. Nor does the circulation of which he boasts for his "bulletins" count in estimating his character, except to discredit him. The largest circulations are attained by the yellowest journalism. His connection with an educational institution maintained by a great State is of more consequence as vouching for his importance—or rather it would be if so many Western colleges had not sacrificed their dignity for advertising purposes in recent years by permitting their professors to run wild in their public utterances. But enough of "Professor of Philosophy" McKeever. Let us to more agreeable subjects of discussion.

Our friend of the *Film Index*, for instance, will serve as a pleasant contrast to the Professor. He insists on having absolutely the last word in the harmless bits of twaddle he and The Spectator have been bandying back and forth concerning Jersey scenery. By all means let the last word be his, especially since the discussion has been running around in a circle, and his last word, "Hurrah for Jersey," was The Spectator's first word some weeks ago.

As an illustration of how a bit of faked news may continue to circulate, it may be

paper report of the resolution is not accurate. If the labor people would seek to cut out all scenes of strikes and strikebreakers, thereby making the subject taboo in motion pictures, they are going further than common sense would warrant, but if they seek merely to prevent misrepresentation, their complaint is justified. The Spectator has seen films in which labor situations have been treated with eminent fairness, and he has seen others in which much ignorant misrepresentation of the average labor organization has been exhibited. Mirror reviews have always criticized the latter kind, and will continue to do so. There is no more reason why the modern labor organization should be treated in the films as a band of cutthroats and murderers than there is to classify any other body of average men in the same way. But that there never are scenes of disorder and riot in labor controversies is more than the labor people themselves will care to say. When such a scene is legitimately introduced in a story with fairness and without prejudice, as much has been done as any labor enthusiast may legitimately ask, unless we are, indeed, to come to the point where motion pictures are to be made "the goat" for everybody's pet whim.

No manufacturer of motion pictures in possession of his senses will wantonly insult or misrepresent any class or legitimate organization of people. He is only making his product unpopular by doing

MR. EDISON'S LATEST

IMPORTANT STEP IN DIRECTION OF
PERFECT TALKING PICTURES.

But it's Merely Experimental and Much Remains to Be Perfected Before We See the Great Stars of the Stage Reproduced in Action and Voice—Acting and Speaking Are Now Recorded at the Same Moment.

The daily press last week carried long accounts of an exhibition of talking pictures by the Edison Company at West Orange. The exhibition is said by the Edison officials to have been premature, and they are anxious to have it understood as experimental and merely indicating satisfactory progress in the direction of really successful talking pictures. Much more, they say, remains to be accomplished before the thing is anywhere near perfect, and it may be a matter of years before such perfection is reached.

The particular step in advance which Mr. Edison has made in producing talking pictures, as shown by the exhibition of last week, is to demonstrate the possibility of making the record of the speeches and the record of the action on the film at the same time. Heretofore, as is well known in making talking pictures, it was necessary to make the phonograph record at one time and the film at another, for the reason that the speaker was obliged to talk into the phonograph, and obviously he could not do this while acting for the picture. For this reason there has always been difficulty in making the words and the action always synchronize perfectly. The mechanical problem of having the projecting machine synchronize with the phonographic record in operation for exhibition has not been difficult. It has been accomplished with more or less success by a half dozen different methods, although the new electrical connection between the two machines used by Mr. Edison is said to be a great improvement over previous methods, and to bring this part of the complex problem well toward perfection. By the new Edison phonographic recording process the speaker need not be close to the phonograph. It is said that he can be as far as twenty feet away. But as yet the record in the phonograph by this new improvement does not give the perfection of sound effect that is desired or that is accomplished under the old method of close talking. That it can be done at all is, however, a marvelous achievement and promises well for further progress along this line.

There are other points about talking pictures that need to be improved, and that we may look forward to as possible of accomplishment by this wizard who refuses to stop inventing. One of these is making the phonograph more nearly resemble the human voice. At present two persons talking in the phonograph may produce voice effects that resemble each other. The phonograph voice, except in particular cases, lacks individuality. The result in a talking picture is that we are obliged to watch the lips of the characters closely to distinguish which one is talking. Another difficulty which may be overcome is the fact that the phonograph voice in the talking picture comes from one spot behind the picture curtain and does not follow the moving characters. Can Mr. Edison solve these riddles? He has done much more wonderful things in the past and it may be no dream at all when it is asserted that we may some day see and hear the great players of the day adequately represented in their masterpieces by films and talking records.

MOTION PICTURES FOR PORT EWEN.

The Ideal Amusement Company of Kingston, of which Ralph W. Brill, of that city, and Theron H. Jones, of New York, are the organizers, will open the opera house at Port Ewen, N. Y., Oct. 10, with licensed motion pictures. This is the first permanent picture show to open in Port Ewen, and the management hopes for good business.

BELL SUCCEEDS KENNEDY.

A. M. Kennedy, of the business department of the Massey Film Manufacturing Company, and the George K. Spoor Company, Inc., is no longer connected with either firm. W. W. Bell, formerly with the National Film Renting Company, Spokane, Wash., succeeds Mr. Kennedy as manager of the George K. Spoor Company, Inc.

So. A little reflection will convince him that the labor question in particular is one that he should handle with exceeding care and freedom from prejudice. It is one of those questions on which men feel deeply when they feel at all, and the wise film maker will bear this fact in mind.

THE SPECTATOR.

Reviews of Licensed Films

Sorrows of the Unfaithful (Biograph, Aug. 22).—For effective intensity the Biograph producers have given us nothing in a long time that exceeds this film. In fact, the intensity of the story is carried so far by switching back and forth from scene to scene that it is rather a relief when it is all over. And all this in spite of the fact that the girl in the story falls sometimes to keep to her character. It is the two rival lovers who carry the story. They are fisher folk and the scenes are admirably believable and deftly managed. A young fisherman who loves the girl rescues a man on a raft, and the latter falls in love with the girl, who in turn becomes infatuated with him. When the rescued man finds out that he has taken his rescuer's sweetheart he repudiates her, though loving her, and starts back for the raft, intending to leave it to Providence to settle his fate. The other lover, believing he has been betrayed, follows his rival into the sea and drowns him, discovering too late that it was a useless crime and then wandering out in a crazed condition to recover his victim, ending by losing his own life. At one point where the girl pursues the second lover when he has repudiated her, the chase brings an unwelcome laugh from the unthinking. A little less strenuousness would have prevented this.

Dora Thorne (Bell, Aug. 22).—The famous old story gets a fine interpretation in this film, clearly constructed and ably acted. The adaptation is conventional and sub-titles are liberally employed to help carry the meaning, so that nothing is lost. Dora Thorne, the old gardener's daughter, who falls in love with Roland, the Earl's son, and finally marries him against the Earl's wishes, is very well portrayed. Holt, the jealous rival, who shoots but does not kill Roland, is equally well presented, as is the Earl, who finally on his deathbed forgives the young couple. In fact, each part is well taken. The scenes are all attractive, both scenically and photographically.

Miscellaneous (Pathé, Aug. 22).—Satire on the astronomers who thought they knew so much about Halley's comet comes rather belated in this subject, but it is quite effective and laughably amusing just the same. The Professor of the picture has quite a time making his observations and figuring out his calculations. Wonderful things happen in the sky by means of trick photography, and as a result he predicts the end of the world on May 15. He tells his friends and they prepare to die, but join him in one night of wild joy. The next morning they convince him by their beatings that it does not pay an astronomer to fool his friends.

Butter Making in Normandy (Pathé, Aug. 22).—Farm scenes in Normandy are shown in this subject in an effort to show how they make butter in that locality. It is very much as they used to make butter in America before the days of machinery, but the skimming of the cream and the churning is partly faked.

Cowboy Chivalry (Lubin, Aug. 22).—The best and most convincing scenes of this film are those in which we see the heroine and her two lovers defending themselves behind rocks from the attack of a hostile band of Indians. One of these lovers, an Eastern college athlete, proves himself a coward during this trying period and loses the girl's love. He also loses his life when an Indian shoots him, but he does not die until he has taken the hand of the girl and placed it in the hand of his rival—a scene that is overfamiliar to every picture patron. In earlier scenes we see the college chap showing off as a boxer and a lifter of heavy weights to the astonishment of the cowboys, who are there in considerable number in their conventional chaps and weapon-loaded belts—but we see no cows or other indication of a real ranch, nor is the ranch scenery otherwise suggestive of the near presence of hostile Indians. However, the picture pleases average patrons.

The Three Cherry Pits (Vita-graph, Aug. 22).—A romantic story of an old Napoleonic veteran who carried the cross of the Legion of Honor and who had an intense belief in the obligations that it conferred upon him, is told with most impressive earnestness in this film. After showing clearly the old veteran's character we see him in a café, where three young blades make sport of him, one hitting him with a cherry pit on the arm, another on the ear, and the third over the heart. The joke becomes stern reality a few days later when the old soldier, the most expert duelist in France, challenges the jokers, wounding one in the arm and another in the ear, in return for the cherry pits with which they had struck him in those exact spots. The feelings of the third young man, who had hit the duelist over the heart, may be imagined as his turn to fight approaches. But sickness intervenes, the trio are called to the veteran's bedside and in return for their contrite and respectful bearing he forgives the third insult, declaring that his honor does not require the needless taking of human life. He dies with his decoration in his hand. The film, besides being a strong one, is a decided novelty.

Love and the Law (Edison, Aug. 22).—Just why this title we are unable to understand. The story is based on an episode in the novel of "David Copperfield," by Charles Dickens, and it is so well done by the Edison players that the advertised title might well have carried some indication of the source. The period of David's connection with the old miller, Wickfield is the one chosen for the film. David is given

\$2,000 by his aunt and enters the Wickfield office. Uriah Heep induces Wickfield to borrow money on Aunt Trotwood's securities, and with this knowledge seeks to force the collector's daughter to marry him. But Micawber has discovered the situation and informs David, who redeems the securities with his \$2,000 and gets them into the strong box just in time to prevent Aunt Trotwood's discovery of the embezzlement and to foil Uriah Heep in his plan of revenge for the girl's refusal to have him. The parts of Uriah Heep and Micawber are splendid bits of character work, only it would have been better if they had not made those stage aside speeches to an imaginary audience in front. David is guilty of no such offense. Indeed, the part is well high perfectly played. Aunt Trotwood, Solicitor Wickfield and the bond broker are also well conveyed, showing no indication of camera knowledge. The settings are faithful and the film is another pleasing triumph for the Edison producers.

The Romany Wife (Kalem, Aug. 24).—The atmosphere of real gipsy life is conveyed in this film, but the story is attenuated, and the character of the young gentleman who marries the gipsy girl, Kara, taking her away from the tribe, is not as convincingly handled as other work this actor has done in the films. For this the character itself is partly to blame. When we see him living with his wife in poverty and she is telling over the washtub, he wanders in and out of the house without apparent motive. There seems to be some misunderstanding between them as to whether the baby shall lie on a blanket on the floor or in its cradle—a trivial reason. It would seem, for her sudden desertion with the infant, leaving a note behind that she has discovered that he no longer loves her. She goes back to her tribe and he follows, entering into a dish fight with a gipsy cutter in which he is worsted, but rescues his wife and child. The acting of the wife is creditable and the other parts are also well taken.

The Troubles of a Policeman (Pathé, Aug. 24).—This is frankly an exaggerated farce and so disarms criticism. But it is funny—very funny—and adds another feather to the cap of the Pathe American producing forces. But, just the same, it would not have injured the film if just a little more plausibility had been injected into it at times, and a little less playing to the front after the manner of stage comedians, particularly in the court scene where the policeman was trying to tell the magistrate how it happened, with his back to the court and his face to the camera. The boys in the picture were the most sincere and earnest in their work. They were "shooting craps" when the policeman came that way and he spanked them with his club, for which they vowed revenge and got it by playing a series of laughable tricks on him, so that when he found them a second time at the game he passed them up and let them go their own gait.

Scenes in Norway (Pathé, Aug. 24).—This is a short subject showing scenes along a railway in Norway and ending with some amusing views of Lapland natives.

Take Me Out to the Ball Game (Essanay, Aug. 24).—We have had baseball pictures before, one by the Essanay that was very funny, but it is no exaggeration to say that this film is funnier than any that have preceded it. The baseball "fan" takes his wife to the game and the bulldog, too, and we see the trio in the crowd of spectators in alternating scenes as the game progresses. The dog runs off with the ball at an exciting point, and at another crisis when the umpire is having an argument the dog again gets into the game and attacks that official with convincing thoroughness. Wifey goes to sleep finally and excited hubby goes home without her. That is about all there is to the story, but the earnestness of the spectators of the game fills in the gaps, and aside from the dog incidents furnish the laughing points of the film. The character of the "fan" is overdrawn, but this we can forgive, except, possibly, when he throws the loaf of bread across the table.

The Romance of Circle Ranch (Mellon, Aug. 25).—The plot of this Western cowboy story is time-worn, but the acting is creditable, and there are variations in the narrative that make it acceptable.

The scenery, however, gives no suggestion of the West, being the well-worn roads of old civilization, much out of place for characters dressed in Wild West cowboy style. The interiors also fail to have the proper atmosphere, except one, the home of the hero. Another fault that should be corrected is the obvious lining up of the players in a number of the scenes so that all may face the camera. There is, however, no direct camera gazing. Briefly the story tells of two cowboys in love with the rancher's daughter. The girl favors one and the father the other, but the girl escapes from home, meets her sweetheart and a preacher and are married on the public highway, the ceremony being finished on horseback.

The Anarchist Grip (Lubin, Aug. 25).—This title suggests a fraternal handshake, but misleads one by just that much. The grip in question belonged to a clock agent and was stolen by an audacious thief. Hearing the tick of the clock within, he fancied it to be some infernal machine that would blow him to kingdom come if the grip was opened. The grip, abandoned by the timid thief, was discovered by a tramp, who made the same peculiar error. He summoned police, who were equally terrified. They were on the point of drowning the grip in a pall of water when the owner happened along and rescued his property. The artifice is unnecessarily doubled by having two men fall into the same mistake; one would have served the purpose quite as well. Every one of the actors overdoes the fear to an extent that makes it silly rather than laughable. The fundamental idea would be much more humorous without all the exaggerated embroidery about it.

The Dream Pill (Lubin, Aug. 25).—A very simple idea is here elaborated into a good comic story. A chemist experiments with his dream pill upon a hungry tramp. The beggar dreams that he is at a loaded table and proceeds to help himself. Later a lovely lady takes him to a restaurant for another banquet. When he starts making love to her he awakes to find himself holding a barometer can. The chemist sends him on his way with a bag of lunch. The best point in the film is the sudden return to the cold facts of actual existence; the difference between the tramp's dream and the real state of affairs is striking enough.



BIOGRAPH FILMS



RELEASED AUGUST 29, 1910

A Modern Prodigal

A Story in Symbolism Showing the Egotism of Youth

What young man is there who has not during his adolescence promised for himself a great future, and how many examples have we not of the calamitous result of this common self-esteem? This Biograph subject teaches a lesson to young men who leave their homes with the know-it-all mind to set the world ablaze with their cleverness. Compare them to the tallow candle with the arc light—bright and luminous in their own sphere, but apparently snuffed out in proximity with the arc. The young man of this story leaves his country home exclaiming as he polishes cityward: "There, mother, is my sphere; there will I turn the world over." It is the same with him as it was with the son of old who was glad to get back and feed even among his father's swine. There has never been a more powerful sermon than this picture.

Approximate length, 992 feet.

RELEASED SEPTEMBER 1, 1910

The Affair of an Egg

A romantic country maiden writes a love message on an egg. The egg is served, and the young man before whom it is placed seeks the writer. He finds her a spinster of uncertain age. The reason—egg has been in cold storage for more than twenty years.

Approximate length, 295 feet.

Muggsy Becomes a Hero

Poor Muggsy gets into trouble again, but as usual comes out of it with flying colors. He is about to see Mabel home from church when the pastor asks that he accompany two spinsters who had been accosted by tramps on their way to church. Muggsy performs the office of escort, meets the tramps, and though he comes out of the mixup slightly disfigured, he lays the two tramps out.

Approximate length, 693 feet.

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GEORGE KLEINE, Selling Agent for Chicago (52 State Street, Chicago, Ill.)

to arouse plenty of mirth. It might have been prolonged a bit with good effect. The sight of the beggar gorging himself at the table is not entirely humorous; that is the weakest point in the film. The acting is clear in intention, but never reaches any great heights.

Wildcat Peggy (Biograph, Aug. 25).—Frankly, Peggy is splendid. The actress who impersonated the wilful lady of this film was thoroughly imbued with the spirit of the heroine, and not for a second did she forget herself. From beginning to end appears the same pretty, warm-hearted, impulsive girl, equally ready to defy commands and to obey requests, to wound her mother to tears and to repair the wound with contrite caresses. She is the sort of girl who would ride away on a hare-brained escapade with her husband's nephew, and who would drive him to refuge under the table when he is unready to make love. To manage such a wife it needed a wise husband, who would let her run her course, fight her own battle and return to him for love. The fundamental idea is good and the acting is even better. The creditable work is not confined to the leading role; every smallest member of the cast—even the courtiers—really act their parts. There are two trifling points—but two only—in the whole film that do not quite satisfy a fastidious spectator: in the first scene the wall of a house looks modern; and later the steps down the wooded hillside hardly wear an eighteenth century air. Otherwise, not a thing could be improved.

The Indian Maidens (Relig, Aug. 25).—In this film the Indians were more than against their sinning. They did raid a ranch and drive away a pretty drove of horses, but it was only at the instigation of the villain who was seeking revenge upon the hero. Of course, he got properly come up with, for the heroine saw him changing the brands on the stolen horses and gave information to the hero, who was thus enabled to capture the villain just as he was selling the horses over the border. The heroine received a reward of a thousand dollars for her effective assistance, but it might just as well have been given to the hero, because she straightway signified her intention of marrying him. The best parts of this film are the scenes on the plains where the spectator gets some of the sweep of the rolling fields. That looks genuine, although some of the other views are not characteristically Western. The acting is satisfactory, but nothing beyond that.

The Loveless Wife (Pathe, Aug. 25).—It seems as if such a theme as this might have been developed more prettily; the title suggests a gentle romance instead of a near-tragedy. The sentiment, however, is heightened into drama that calls for heaving breasts, clenched hands and generally distraught behavior. The soldierly hero forsakes his innocent country girl to bask in the dangerous smile of the lady-villain. When the siren tires of him he almost turns into a robber. Then as the end of the roll is in sight he hastens back to the lover's well to plight again his troth with the forgiving country maiden. The scenery in all cases is very pretty. The acting is usually not worthy of its environment. The reflection is managed very cleverly.

The Men Masters' Circle (Vitagraph, Aug. 25).—We have had similar wholesale matchmaking before from the Vitagraph Company, but that doesn't destroy the possibilities of the situation; we can still watch a dozen couples flirt and enjoy it. There are some excellent trivial items in this film, such as the two scenes under the apple tree loaded with blossoms. The camping expedition of the girls who have sworn eternal enmity to man is farcical but rather funny. The mouse is an over-worked but apparently immortal joke. The really sad part of the film is the superfluous comedy at the end. The manager should have seen that after the young people are all happily paired off the spectators don't care to watch the smirks of a would-be comedian. One youth is left without a lady-love; he should have been more prominent from the first or else left out at the last. Aside from its weak closing scene the film is pleasing, although it is not of a very high order.

The Valet's Vindication (Edison, Aug. 25).—The valet was vindicated, but he ought not to have been. Probably he would not have been if his master had not just acquired a fiancée; men in that condition are traditionally irresponsible. The fiancée, moreover, was the result of the valet's faithfulness to his trust. Being left in charge of his master's apartment during the vacation the servant craftily decided to augment his income by renting the rooms to a respectable stranger, his wife and his daughter. Of course, the valet could not foresee that his master would return unexpectedly in the middle of the night and frighten the half-clad family before explanations took place. It all happened in just that way, however. The first part of the film is excellent, the last is as unsatisfactory. The photography of the night scene is particularly poor; the faces and figures melt into the background so the spectator can hardly distinguish them. The acting after this consists mostly of mawkish posing, nowhere near so good as the strongly individual work in earlier scenes.

Canadian Moonshiners (Kalem, Aug. 25).—This is a thrilling film of the frontier type but telling a story of a different locality than the ones we are accustomed to see depicted in the films. It is a story of the Canadian frontier, and it is well acted and pictured. The Canadian moonshiner traveled with a team of horses and a wagon and carried his daughter along. The girl fell in love with an officer of the mounted police, but this did not prevent her from warning her father that the law was after him, nor did it prevent the off-

cer from performing his duty in pursuing the escaping father. There is a chase of the troopers after the fugitive who is fatally shot and brought back to his wagon dying. Then the girl does a most unaccountable thing: while the dead body of her father is still warm and in her presence she falls into the arms of the officer who had been responsible for the death, if not for the actual shooting.

How Jack Won His Bride (Pathe, Aug. 27).—This is one of the fantastic but amusing French farce-comics, for which the Pathe producers are famous. The girl loves Jack, but the father doesn't. He orders the daughter to marry another suitor and she is preparing to do so when Jack appears with a magic liquid, which he has procured from a professor, the virtue of which is that it will change a white man into a black. He transforms his rival at the critical moment of the marriage ceremony, and the rival in turn transforms the police force into colored men when the officers attempt to investigate the nature of the liquid. The stuff then finds its way back to the scene of the interrupted wedding and all hands but Jack and the girl are changed into negroes.

The Outlaw's Return (Pathe, Aug. 27).—There is novelty in this story and deep interest as well. The acting is so good that the incident related by the picture appears perfectly plausible, although on reflection one would be inclined to think it quite otherwise—at least within the limited space of time indicated by the action of the film. A wild man, crazy and with no memory of his previous life, is found by sailors on an island. He is taken to port and is recognized by a woman and her father as the woman's husband. The task before them is now to awaken the poor fellow's memory. They try him with many things that he had formerly been familiar with, but it is not until they have arranged the house in exactly the state it was in when he left it years before that reason and memory begin to reappear and the man's mind is restored.

In the Pyrenees (Gaumont, Aug. 27).—A number of views of romantic and beautiful scenes in the Pyrenees are shown in this film with the usual fine photographic quality of the Gaumont Company.

The Vow (Gaumont, Aug. 27).—The Biblical story of Jephtha's vow, and the sacrifice of his daughter because she was the first to come forth from his house and greet him when he returned at the head of the army of Israel after defeating the Ammonites, is told in this partly-colored film. The acting is dignified and adequate, but some of the scenes, though artistic, do not appear to be of the proper architecture. Nor did Jephtha's daughter come forth from his house; she came from a small isolated circular pavilion. The details of the final sacrifice are omitted, very considerably, and in this respect the handling of the subject is an improvement over the production of an American company a year or so ago.

Rose Leaves (Vitagraph, Aug. 27).—The pretty sentiment of falling rose leaves imparts to this film a pleasant sense of poetical atmosphere and gives a very simple story an appealing interest. A young girl leaving her country home and mother to make her way in the great city, carries with her the memory of the white roses in the garden at home. This memory comes to her rescue later when a year's ill success has left her in want and she has accompanied an acquaintance to a late supper of wines and birds, presumably to get something to eat. She meets a young man at this supper and is attracted toward him, but when they shower white rose leaves on her she comes to her senses and escapes. He tries to induce her with money to return, but she refuses after more hesitation than is quite creditable to her character. The result is that he sees the error of his ways and returns to ask her to marry him, bringing quite appropriately an offering of white roses. The acting is excellent, especially that of the two principals.

The Deputy's Duty (Essanay, Aug. 27).—There is very little plot in this Western story, but there is plenty of fast horseback riding, which appears to be the feature most wanted by picture patrons who are partial to this class of subjects. There is also a stage-coach hold-up, which might have been omitted in telling the story, as it may be counted on to furnish fuel for anti-picture crusaders later on. An outlaw is joined by his wife in the genteel business of holding up coaches. She dresses as a man in these excursions. After the last hold up the pair is pursued by the deputy sheriff and his band, riding over vast valleys and along winding mountain roads that are unmistakably genuine Western country. The deputy has previously loved the woman, but he sticks to his duty and succeeds in arresting both guilty people. The acting is good, except when the girl and the deputy, too, pay too much attention to the front. It would also have been better if a more dignified location had been chosen for the sheriff's office.

FINES AND JAIL FOR SUNDAY SHOWS.

The managers of the Boise City, Idaho, motion picture shows who appealed from a fine of \$50 each and a day in jail for opening Sundays, lost their case in the Supreme Court of that State and must comply with the sentence of the lower court.

NEW HOUSE FOR PHILADELPHIA.

A new theatre for pictures and vaudeville is to be built in Philadelphia at Forty-ninth and York streets. The cost is to be \$15,000 and the owner is Daniel S. Rader. The seating capacity will be about 1,000.

PATHE AMERICAN FEATURES

It is generally admitted that our last Indian picture, *The Cheyenne Brave*, was the best Indian picture ever produced. Watch for the next of the series,

The Appeal of the Prairie

To be Released on September 10

Here is another great feature that will make you open your eyes. It is a simple story that will appeal to everyone. Full of thrilling interest and perfectly portrayed.

Film d'Art

Unconscious Heroism

To be Released on September 16

41 West 25th St. NEW YORK PATHE FRERES 35 Randolph St. CHICAGO

ESSANAY

FILMS



SUPERIOR PHOTOGRAPHY

Your picture patrons are becoming more critical of the fine points in the films you show. Good photography pleases them. The photography in our Western and Comedy releases is of an exceptionally fine order. Watch for artistic photography in these two releases.

Release of Saturday, September 3

The Millionaire and the Ranch Girl

A story of deep heart interest. A rascally land agent endeavors to force a young Western girl to marry him by foreclosing a mortgage on their ranch. The owner of the mortgage, a young Eastern capitalist, goes West, learns the true state of affairs, makes amends and incidentally wins the girl. (Length, about 987 feet.)

Release of Wednesday, September 7

A Dog on Business

A snappy farce comedy with a scream in every foot. "Weary" gets a hunch that would have been worth a good deal to an ad. man and makes use of it. You will seldom see a picture so genuinely funny. Watch for good photography. (Length, about 940 feet.)



HANK AND LANK ARE COMING! See the Next Essanay Guide.

ESSANAY FILM MFG. CO.

LONDON 435 N. Clark Street BERLIN
5 Wardour St., W. CHICAGO 35 Friedrich Str.

Reviews of Independent Films

The Taming of Jane (Imp., Aug. 22). In this film nearly all the people, male and female, go about with lariat tied to their waists and dress like Wild West actors, although the house occupied by the rancher has shingled sides, suggestive of a decayed bungalow in the wilds of New Jersey or Long Island. Jane is a pert miss who goes about playing practical jokes on her lover and father—or rather, trying to play them, for they are all clumsy, unspeakably silly and non-convincing. The lover retaliates by tying her to a tree, after previous efforts in that direction have failed. A bit of by-play is then attempted in her presence by having the lover held up with a gun, which is supposed to make her sober down and declare her love. The story, the directing, the acting and the photography are all so painfully bad that it is a surprise to see the "Imp." trademark attached to it. Why did they do it, oh, why did they do it?

Firemen of Cairo (Edison, Aug. 22).—There is novelty to these fire brigade evolutions. They show a mingling of old and modern methods of fire fighting as practiced in Egypt, one of the interesting features being the drill with short ladders.

Musette's Caprice (Edison, Aug. 22).—The acting is better than the story in this film, although the story is in no way open to censure, being merely trivial. A lady of fashion buys a dress for a ball, but sells it when she sees her maid crying and accompanies the girl to her mother's home, where the poor mother is said to be dying, but is quite robust for all that. The lady's husband follows and all appear to enjoy themselves quite pleasantly.

A Dainty Politician (Thanhouser, Aug. 22).—This story of political manipulation may be overdrawn and lack plausibility, but it has interest and the acting is adequate. A party "boss" and a professor are rivals for a nomination for Congress. A third candidate holds the balance of power and is about to sell his following to the "boss," but the professor's daughter and the reporter have heard the deal arranged over the telephone, expose the plot in the convention, and the professor is nominated—likewise the reporter is nominated for the girl's best fellow.

In the Time of the First Christians (Film d'Art, Aug. 25).—This film suffers from an illogical conclusion. After the emperor has once refused to pardon the Christian heroine there was absolutely no reason for changing his mind when she was in the arena, waiting to be crucified along with the other condemned Christians. It was the more incredible because her pagan lover had been baptized also. Finally the death of "the vile spy at her place"—as the note explained Frenchly—just because the populace demanded the advertised number of victims, does not inspire much credence. The vile spy deserved his death, of course, but not for any such futile reason. If the manager had taken his courage in his hands and had immolated his hero and heroine along with the demand for a cheerful ending, he would have done something worth while, because the acting, the scenic effects and the mere mechanical details are faithfully and artistically looked after. The manager did not achieve a truly happy finale, anyway, because the heroine left her parents to perish in the arena. Blinking this unfortunate denouement, the film is excellent.

For the Sunday Edition (Imp., Aug. 25).—The ambitious reporter got not only a story for the Sunday edition but also a wife for every day through his audacious invasion of a smuggler's camp. Taking a few homing pigeons and a convict's suit in his grip, he landed surreptitiously and wormed his way into the smugglers' confidence. A girl who bore a grudge against the law-abiding world on account of her father's death fell in love with him and sent a pigeon with a request for help after she had discovered his real self and had betrayed him to her accomplices. Apparently the city paper office was not far distant, for a posse of police arrived in time to save the hero, who took the girl back to the liberty of the law. The acting is better than ordinary, especially in the two leading roles. The impassiveness of the heroine is the most effective quality in her work; she maintains that steadily and sincerely, a difficult thing to do. The whole story is rather novel and quite interesting.

The Latchkey (Thanhouser, Aug. 26).—A room left vacant by its occupant while he is taking his vacation precipitates the complication here. The occupant gave his latchkey to his friend, while the landlady rented the room to two young women, one of them being the new stenographer in the friend's office. The stenographer holds him up with a pipe that masquerades as a revolver, and the next morning repeats the performance when she finds him opening the safe. The senior partner who employed her, explains matters. The plot is good and the acting more than satisfactory. Not only are the leading roles well portrayed, but the minor parts are quite in the picture—the dismissed stenographer and the old landlady actually look and act their parts. There is a pleasing, symmetrical competence in the whole cast.

Kilt Carson (Edison, Aug. 26).—This film relates an episode in the life of the gallant Kilt Carson. Pioneers, warned by the hero, gathered in a neat stockade, which they defended until the great Kilt brought a number of trappers to their aid. Then the Indians were routed and their village blotted out. The individual acting is of no importance; the constant coming and going

is what counts. There is fighting enough to satisfy even the barbarous young American. The Indians dash round and round the pales of the stockade, and the desperate defenders blaze away indiscriminately until the woodwork bursts into clouds of rolling smoke. When the smoke clears away, it appears to have done marvelously little damage. Kilt Carson himself dashed through the film on his cowering white steed, which distinguishes him from all the rest of the settlers. In fact, that is about his only distinction.

LICENSED FILM RELEASES

	Aug. 30.	Feet.
(Bio.) Modern Prodigal. Drama.....	902	
(Pathe) Memento of the Past. Drama.....	636	
(Pathe) Kids Will Be Kids. Com.....	361	
(Bellig) The Emigrant. Drama.....	1000	
(Lubin) The Stronger Sex. Com.....	900	
	Aug. 30.	
(Edison) From Tyranny to Liberty. Drama.....	975	
(Vita) Jean and the Calico Doll. Drama.....	970	
(Gau.) Ancient Castles. Scenic.....		
(Gau.) Shepherd and Maid. Biblical.....		
	Aug. 31.	
(Pathe) Advertising for a Wife. Com.....	915	
(S. & A.) Who's Wife. Com.....	523	
(S. & A.) You Stole My Fur. Com.....	475	
(Urban) Buying a Bear. Com.....		
(Urban) Cruise in Mediterranean.....		
(Kalem) A Game with Papa. Drama.....	975	
	Sept. 1.	
(Bio.) Affair of an Egg. Com.....	205	
(Bio.) Muggsy Becomes a Hero. Com.....	605	
(Bellig) Road to Richmond.....	1000	
(Lubin) The Man Who Died. Com.....	580	
(Melies) Won in the Fifth.....		
	Sept. 2.	
(Pathe) Saved from Ruin. Drama.....	682	
(Pathe) Deer Hunting. Scenic.....	502	
(Edison) Man Who Learned.....	980	
(Kalem) White Man's Money.....	980	
(Vita) A Life for a Life. Drama.....	985	
	Sept. 3.	
(Pathe) Maggie Gets a Job. Com.....	980	
(S. & A.) Millionaire Ranch Girl. Drama.....	987	
(Vita) Wrong Box. Com.....	985	
	Sept. 4.	
(Bio.) Summer Idyl. Drama.....	991	
(Pathe) Who is the Boss. Com.....	216	
(Pathe) Gardens in Antwerp. Scenic.....	741	
(Bellig) Led by Little Hand. Drama.....	1000	
(Lubin) Healing Faith.....	990	
	Sept. 5.	
(Edison) The Big Scoop.....	1000	
(Vita) Chew-Chew Land. Magic.....	600	
(Vita) Rough Weather Courtship. Com.....	400	
(Gau.) (Not reported).....		
	Sept. 7.	
(Pathe) The Gambler's Wife. Drama.....	975	
(S. & A.) A Dog on Business. Com.....	940	
(Urban) (Not reported).....		
(Urban) (Not reported).....		
(Kalem) Mamma's Birthday Present. Com.....	972	
	Sept. 8.	
(Bio.) Little Angels of Luck. Drama.....	996	
(Bellig) Jim the Ranchman.....	1000	
(Lubin) Matilda's Winning Ways.....	900	
(Melies) Baseball. That's All.....	950	
	Sept. 9.	
(Pathe) Lucy at Boarding School. Com.....	528	
(Pathe) Belgian Army.....	472	
(Edison) Alice in Wonderland.....	995	
(Kalem) Cowpuncher's Sweetheart.....	972	
(Vita) How She Won Him. Drama.....	980	
	Sept. 10.	
(Pathe) Appeal of the Prairie.....		
(S. & A.) (Not reported).....		
(Vita) Three of Them. Drama.....	985	
(Gau.) (Not reported).....		

MOTION PICTURES IN SUNDAY SCHOOLS.

It is with mild sarcasm that the Detroit Free Press comments on a statement that the Detroit churches are about to take up motion pictures for the purpose of adding interest to their Sunday school programmes. "It will be interesting," says the Free Press, "to watch David slice off Goliath's head, fascinating to peek while Delilah shears Samson's gorgeous locks, to watch Elijah put one over on the prophets of Baal, and moderately exciting to witness the murder of Absalom by that bloodthirsty individual Joab. We hope they will put all those pictures on the first week."

It may also be interesting to add that the Detroit Sunday school men need be in no want of Biblical pictures already manufactured, and many of them long since exhibited in thousands of five and ten cent theatres.

BUFFALO BILL AND PAWNEE BILL FILMS.

Three reels of three thousand feet have been completed showing the Buffalo Bill Wild West and Pawnee Bill Far East exhibition, which will perpetuate through motion photography the well-known entertainment of Colonel W. F. Cody. The reproduction was under the direction of Johnnie Baker, equestrian director, and every feature of the entertainment has been depicted. The Buffalo Bill and Pawnee Bill Film Company have exclusive disposition of State rights for these reels, which will undoubtedly be a great feature of the exhibitors this coming season.

NEW BALTIMORE HOUSE.

A new picture theatre is now in course of erection in Baltimore, for Eugene Cook, on North Avenue near Charles Street. The house will seat about 500 people.

THE HEALING FAITH

RELEASED MONDAY, SEPTEMBER 5

Not only is this an unusually strong dramatic story, but it treats in practical fashion of the healing of the White Plague and will bring hope to the heart of the sufferer. A doubly useful story that will create widespread comment. Length, about 900 feet.

MATILDA'S WINNING WAYS

RELEASED THURSDAY, SEPTEMBER 8



Matilda is not the heroine of the story. The heroine is a charming little teacher whose charms so attracted a girl that he got himself up in his clothes to go to school to her as the only means of attracting her attention. Then the teacher went away to get married, and the old maid substitute got wise to the fact that the pupil was a man. It was her chance and she took it—also she took the man, to his great disgust. Length, about 900 feet.

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On All Parts
Embodies all the essential points of construction, maintaining
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General Film Co., 4th & Green Sts., Philadelphia, Pa.
Lake Shore Film & Supply Co., 314 Superior Ave., N. E., Cleveland, O.
Kleine Optical Co., 52 State St., Chicago, Ill.
Yale Film Exchange Company, 622 Main St., Kansas City, Mo.
George Breck, 76 Turk St., San Francisco, Cal.



Kalem Films

MAMA'S BIRTHDAY PRESENT

ISSUED WEDNESDAY, SEPT. 7. Length, 636 feet
A Genuine Comedy. Mama has a birthday, also some company. The cook quits and general trouble comes by the wagon load. *It is so long.*

THE COWPUNCHER'S SWEETHEART

ISSUED FRIDAY, SEPT. 9. Length, 672 feet
A thrilling Western story with real Indians and cowboys.

COMING—Friday, Sept. 23

CONSPIRACY OF PONTIAC

This powerful Indian historical production is an actual happening. Ask for it.



KALEM COMPANY, 235-239 West 23d Street, New York City.

★ MELIES RELEASES ★

SEPT. 1, 1910

WON IN THE FIFTH

A Good, Lively Boxing Picture.

SEPT. 8, 1910

BASEBALL; THAT'S ALL

A three-bagger and a home run that will decide the game in favor of the exhibitor every time.

We have Posters, too. Write us for them if your Exchange does not supply you.

G. MELIES, 204 East 38th Street, New York City

Western Representative, JOHN B. ROCK, 188 Randolph Street, Chicago, Ill.

THE THANHOUSER 2-A-WEEK

RELEASED TUESDAY, AUGUST 30

Here Again! An Issue of "Thanhouseer Pennyfilm!"

AN ASSISTED ELOPEMENT

should send you to better business and help pull down for you the profits that are coming with the end-up of summer. The "Thanhouseer Twist" is tremendous in this story and it's going to bowl your gamut over or we miss a guess. If we do, it'll be our first "miss" to date. So follow this program for a speedy verification. Approximate length, 1,000 feet. No. 124. Code Word, Accepted

RELEASED FRIDAY, SEPT. 2

"Say 'Thanhouseer' to the Exchange Man" by Letter, Wire and Phone for THIS!

A FRESH START

will add you to the fresh start your business is due to get at this time o' year. Back it without delay. From the description you can see that it's one of those pictures you can do without, but which you'll always want better off for running. It's one of those films that make "business" of occasional business, bringing them back to you in the hope that they'll see something else as good as it. Approximate length, 1,000 feet. No. 125. Code Word, Starters



THANHOUSEER COMPANY

NEW ROCHELLE, N. Y.

PROTEST AGAINST LABOR FILMS.

Washington, D. C., Labor Union Circular

Resolutions Against Certain Pictures.

(Special to The Mirror.)

WASHINGTON, D. C., Aug. 27.—A labor union fight is about to be made on moving picture theatres where strike-breaking scenes are depicted, especially where the strikers are pictured as wrecking their property and committing other crimes. The action will be conducted under the auspices of the Washington Central Labor Union. While in its present stage, which is strictly local, the labor men declare that within a short period of time it will assume an international character. A resolution condemning such pictures was introduced recently at a local meeting and the delegates to a man endorsed the resolution and voted to scatter it broadcast throughout the country. A copy is to be sent to the American Federation of Labor, with a request that official endorsement by that body be given. The resolution as adopted is as follows: "Whereas, For some time past several local moving picture shows have been depicting so-called strikes, blowing up bridges and committing other depredations, these pictures are not only misleading, but have a tendency to prejudice the public's mind against organized labor. Believing that such pictures are inspired by those who would disrupt organized labor; therefore, be it Resolved, That the Central Labor Union go on record as condemning such pictures and calls on all friends to use such means as are in their power to discourage the exhibition of the same."

GRIFFITH CHAIN GROWING.

The Griffith Amusement Chain has acquired the Majestic in Toronto, Can., making four houses added to the chain in one week—namely, Majestic, Toronto; Grand Opera, and theatres in Brockville and Sudbury. There are now nine Griffith houses in Toronto and over one hundred houses said to be in Griffith control in other places.

PIPE ORGAN IN NEW PORTLAND HOUSE.

A new picture theatre has just been opened in Portland, Ore., called the Majestic. It is roomy and handsomely decorated and the music is furnished by a large pipe organ.

INDEPENDENT FILM RELEASES.

Aug. 30, 1910.

	Post.
(Imp.) The Widow.....	...
(Yakko) Who Killed John Dorel.....	...
(Sciar) Fantastic Furniture.....	300
(Sciar) Unexpected Servant.....	400
Aug. 30, 1910.	
(Bliss) Dan, the Artisan Scout.....	...
(Powers) Business Queen.....	...
(Thanhouseer) An Assisted Elopement.....	1000
Aug. 31, 1910.	
(Ambrose) The Fisherman's Crime.....	...
(Atlas) Unconquered Rock Agent.....	...
(Atlas) Turning the Tables.....	...
(Champion) Cowboy and Master.....	...
(Nestor) Blood Trial.....	800
Sept. 1, 1910.	
(Imp.) The Night Girl.....	...
(Film D'Art) King of the Day.....	975
(Dramagraph) (not reported).....	...
(Luz) Aunt Tabitha's Monkey.....	400
(Luz) Selling Men's Lounges.....	800
(Defender) That Letter From Today.....	...
(Defender) Great Marshall Jewel Case.....	...
Sept. 2, 1910.	
(Bliss) Night Hunters.....	...
(Thanhouseer) A Fresh Start.....	1000
Sept. 3, 1910.	
(Gt. Northern) Little Drummer Boy.....	...
(Gt. Northern) Fabian Hunting Hats.....	...
(Atlas) The Ventriloquist.....	...
(Powers) The Matinee Idol.....	...
Sept. 4, 1910.	
(Imp.) You Saved My Life.....	800
(Sciar) (not reported).....	...
(Yakko) Judge Is Not in Haste.....	800
Sept. 5, 1910.	
(Bliss) (not reported).....	...
(Powers) The Inconstant.....	...
(Powers) Girl Next Door.....	...
(Thanhouseer) (not reported).....	...
Sept. 7, 1910.	
(Ambrose) (not reported).....	...
(Atlas) The Snare.....	900
(Champion) His Indian Bride.....	...
(Nestor) (not reported).....	...
Sept. 8, 1910.	
(Defender) (not reported).....	...
(Dramagraph) (not reported).....	...
(Film D'Art) Minister's Speech.....	...
(Imp.) A Sister's Sacrifice.....	...
(Luz) (not reported).....	...

FILM OF ACTORS' FUND FIELD DAY.

A film of the great drama at the Actors' Fund Field Day, Aug. 19, was made by the Vitagraph Company. This film shows some of the "cutups" in a thousand and one capers. Edith Fox, Bert Williams, Marie Dressler, Lew Fields, Marshall P. Wilder, George M. Cohan, Victor Moore, Jim Corbett, Tim Sullivan, Joe Humphreys, Emma Carus, Louis Mann, Terry McGovern, and a

SELIG

SELIG FOUR COLOR POSTERS AT ALL EXCHANGES

Produced in the Selig Way

The Road to Richmond

A Romance of the Civil War

Stirring scenes of the stirring days told amid the cannons' roar.

RELEASED SEPTEMBER 1

Length about 1000 ft. Code word, Richmond

Labor Day Release

TWO ON ONE

Led By Little Hands

A Domestic Drama,

—AND—

THE Moving Picture Man

A Comedy.

Combined length about 1,000 ft.

Code word, Hands

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whole lot of celebrities were there and did things never performed upon any stage.

UNCLE TOM GOING BIG

Reports from all parts of the country are to the effect that the Uncle Tom's Cabin film recently released in three parts of one reel each by the Vitagraph Company in meeting with phenomenal success. This is not surprising as to the West and North, but it is interesting to note that the South also takes kindly to the subject. It was exhibited recently in New Orleans in one of the largest houses, and the manager reports record business for three days, regretting that he did not run it longer.

FIGHT PICTURES IN ROCHESTER.

And now the Mayor of Rochester has discovered that there is no law under which he can stop the fight pictures in that city, although he had previously declared that he would prevent their exhibition. The violent hysteria over the fight film appears to have about run its course.

MOTION PICTURE NOTES.

Called from "Mirror" Correspondence—
News of Film Theatres and Affairs.

The Boston Amusement Co. were refused, 18, a license to operate moving pictures in their new house in Hudson, Mass., but were told by the selectmen that they could have a dramatic and vaudeville license.

J. F. Potts, former manager of the Arcand Theatre, Portsmouth, O., which was destroyed by fire, has secured a three years' lease on the old Orpheum Theatre from Sun and Murray, and will conduct it as a motion picture house.

At Williamsville, Conn., the Bijou and Scenic continue to show to overflowing houses. As they show licensed films that do not conflict it serves to get the public into the habit of visiting daily, and, instead

WANTED

Sketches and Scenarios for

Talking Motion Pictures

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of competition, is a benefit to all the houses in the city.

The five houses at St. John, N. B., have been doing a most satisfactory business. The House on Union Street, which opened as the Bijou and afterward went under new management as the Novelty, and then collapsed financially, was once more re-opened as the Bijou Aug. 24 (under the management of Frank Coleman) with increased seating capacity. This now makes six houses here—the Gem, Nickel, Star, Unique, Lyric and Bijou—with an aggregate seating capacity of over 2,500. The utmost capacity of the houses will doubtless be tested during the Dominion Exhibition, Sept. 8-15.

The pictures at the Opera House, Winston, Conn., are drawing good houses afternoon and evening. Mr. Gale, of the local house, has opened a picture house in Thomaston, Conn. The Scenic is playing to a N. O. each night. Manager M. J. Carroll is going to enlarge the theatre in the near future.

Rentwood, La., has a new motion picture house, owned and operated by W. W. Thoma. It opened Aug. 19.

The Royal Theatre at Bellefontaine, O., owned by Mrs. J. E. Rutter and managed by F. M. Rutter, opened to big business Aug. 28. Employees: Nellie Stamm, ticket seller; Hortense Bourion, pianist; Marie Orr, vocalist.

At Worcester the new picture house opened Aug. 20. It is called the Plaza.

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